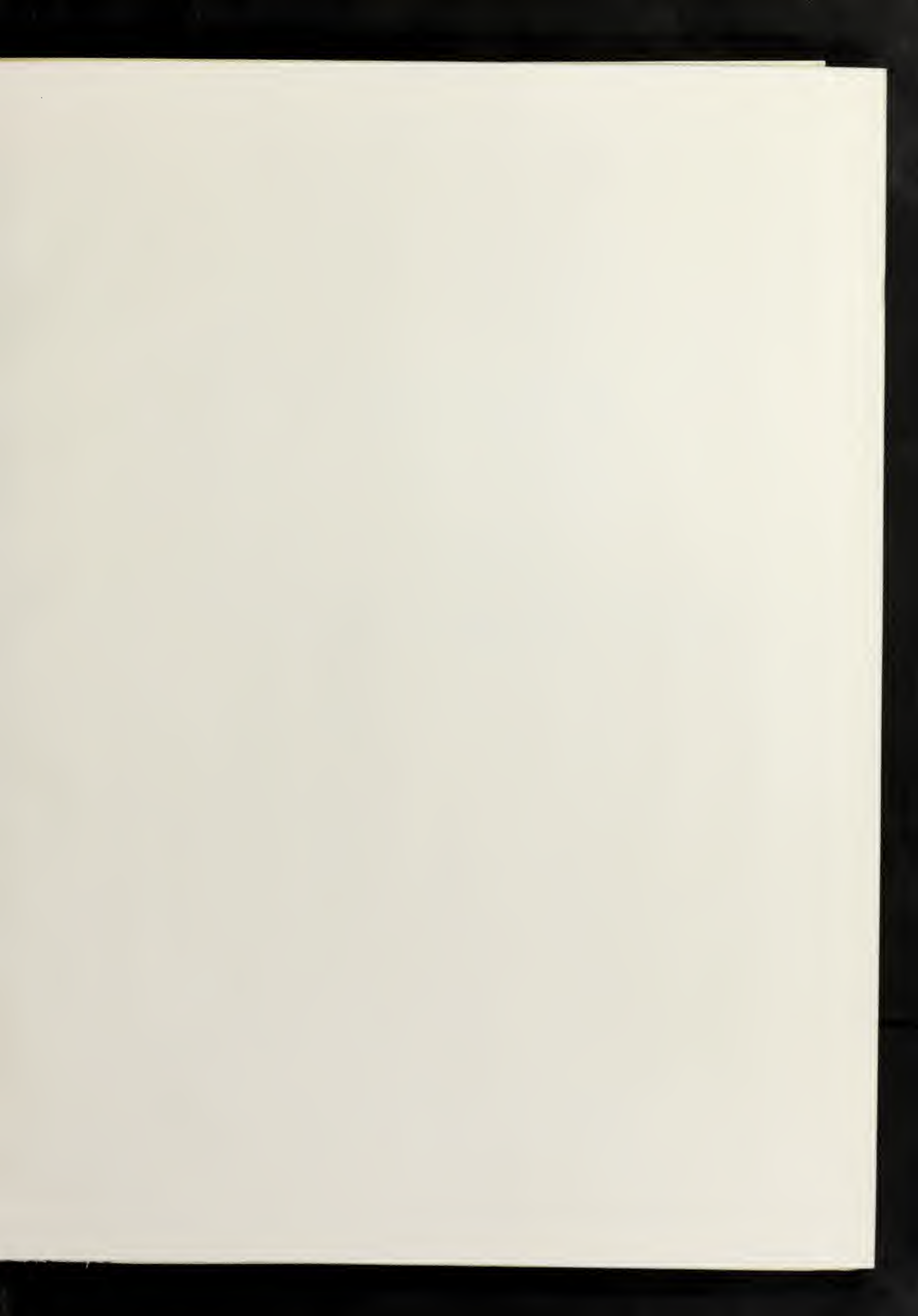




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A READER'S GUIDE TO ILLINOIS LITERATURE

**Edited by
Robert Bray
with
John Hallwas
James Hurt
Babette Inglehart
John Knoepfle**

JIM EDGAR • Secretary of State and State Librarian

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A Reader's Guide to Illinois Literature

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ACKNOWLEDGEMENTS

This *Reader's Guide* is the work of many people and several committees. Its sponsoring institutions are recognized on the cover and title page; and the contributors have their own space elsewhere, too. What remains is to acknowledge the extraordinary help of a handful of people whose names might otherwise be missed. First, thanks to JoAnn Dyas, head of the Word Processing Division of the Data Processing Department at the Secretary of State's Office. She put her department at the service of the editor. Thanks, also, to Debbie Evans, Mary Fry, Julie Watson, Pam Wilber, and Marti Martin, the skilled word-processing operators who stared at their screens hour after hour as the manuscript shifted through seemingly unending changes. They did so with patience and remarkable concentration. Kristina Valaitis, editor at the Illinois Humanities Council, was another who cheerfully gave assistance.

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Robert Bray
Bloomington
August, 1985

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James Hurt (Fiction since 1915) is professor of English at the University of Illinois (Champaign-Urbana). Hurt is a nationally recognized authority on modern drama, but has also regularly written on the subject of Illinois literature. Readers may know his work without realizing it, for James Hurt is the author of *Abraham Lincoln Walks at Midnight*, which has been produced each summer since 1980 by the Great American People Show at New Salem State Park.

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INTRODUCTION

by Robert Bray

Does "Illinois literature" exist?

Obviously, yes: since so many books about Illinois are on the library shelves.

Obviously, no: since books aren't written about states but about cultures.

If these were sides in a debate, the authors of *A Reader's Guide to Illinois Literature* would emphatically defend the affirmative: there is indeed such a thing as "Illinois literature"—and quite remarkable, too. But the truth of the matter isn't at all obvious. Literature is generally held to be the product of a culture, and states—American federated states—are not cultures in themselves, but parts of a national culture. How can an artificially-created "geo-political entity shaped like an arrowhead" be said to possess a literature? And what is uniquely "Illinois" about Illinois literature?

We intend, of course, that the *Reader's Guide* itself be the answer to these questions. But here at the beginning we owe our readers a few words of explanation about the thinking and planning behind this work. In 1981 Secretary of State and State Librarian Jim Edgar created the Read Illinois program to publicize the state's three centuries of literature—from Marquette's 1673 account of the mythic Iasias Bird to the latest issue of *TriQuarterly*—and bring forgotten or neglected works before the reading public. In the years since its founding, Read Illinois has sponsored annual Illinois Literary Heritage conferences and, with support from the Illinois Humanities Council and the Illinois Library Association, programs on Illinois books and writers at several public libraries across the state. As such activities took shape and others were being contemplated, we discovered a developing problem: suppose we were able to convince the citizens of Illinois to seek out their literary heritage. What should they read and where could they find it? We sensed a need for a reference tool to help such an audience through the astonishing breadth and depth of Illinois literature. The Read Illinois Committee, again with the generous financial assistance of the Humanities Council and the Illinois State Library, decided to empower a subcommittee of scholars from around the state who would design, research, and write such a reference. The result is *A Reader's Guide to Illinois Literature*, now published for free distribution to the teachers, librarians, and other interested readers of Illinois.

The first principle of the *Reader's Guide* is that, with some exceptions in the poetry essay and in the supplementary bibliographies, the only literature discussed is literature that uses Illinois as setting or subject or both. In a sense, this is probably as arbitrary as the state's own boundaries. Granted that a river may seem a more natural border than a surveyor's line, it's still true that when people cross the Mississippi heading west out of Illinois, the *cultural* point isn't that they've gone to Iowa (or Missouri), but that they've

crossed the Mississippi. Regional geography is more important than state lines. If this makes sense with Illinois' western boundary, how much more so with the east: do we cease being "Hoosiers" and suddenly become "Suckers" when we walk from one cornfield to another, just as the westering pioneers plodded from one section of prairie to another, unaware that somewhere a few miles beyond the Wabash an imaginary line changed their legal status to Illinoisans?

Insisting on "pure Illinois" unfortunately means omitting a number of books important to midwestern culture. One that immediately comes to mind is Joan Chase's recent and marvelous novel, *During the Reign of the Queen of Persia*, ruled out simply because the setting is Ohio rather than Illinois, even though the subject—the recollection of a rural family's disintegration under the pressures of modern urbanization—is certainly as compelling "right here" in Illinois as "back there" in Ohio (the omission is especially ironic because Chase was a resident of Illinois when she wrote the book).

And likewise goodbye to one of the state's most famous "expatriates," Ernest Hemingway. Hemingway may have borne the burden of an Oak Park adolescence, either as cross or chip on the shoulder, wherever he traveled around the world. But the distinctively "Illinois" coloring of this existential pain didn't get into Hemingway's books, and therefore, for better or worse, Hemingway didn't get into the *Reader's Guide*.

Our focus is on literature about Illinois: its history and mythology, its social character and politics; its people and landscape. The authors and bibliographers have reviewed hundreds of works by Illinois writers past and present, Chicago and downstate, selecting from among these some of the finest and best-known books, as well as those that are the most significant in terms of Illinois subject matter. Many of the titles are obscure; many others would make highbrow literary critics sneer; a few, on the other hand, are masterpieces by any standard. But, good or bad, we believe that every work mentioned in the *Reader's Guide* is worth reading, both for literary pleasure and for instruction in the Illinois character.

One of the hallmarks of a distinctive literary tradition is the influence of books on other books. Writers of one era rediscover earlier works, which they read and assimilate, thus continuing the tradition, the "living chain", for one more generation. Illinois is rare among states in having a strong literary tradition, lasting unbroken from before the Civil War well into the 20th century. "The matter of Lincoln" is of course paramount in this tradition, but it is far from being the whole story. Here's a wonderful example: old Peter Cartwright, the indefatigable Methodist itinerant, finally sits still long enough in Pleasant Plains to write his autobiography, which is published to the acclaim, the amusement, and perhaps even the edification of America in 1856. One hundred and twenty-five years later, the poet John Knoepfle, working the Sangamon bottom-lands for material, comes across Cartwright's *Autobiography* and finds a poem:

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peter cartwrights dream

monday in my night visions
I thought I went
on a fishing expedition
and I drew up and threw out
many excellent fish

at length I felt that a large fish
or something else
had got hold of my hook
I began to draw whatever it was out
but it came slow and pulled heavy

at length I drew it to land
and behold it was
a large mud turtle
I awoke and lo it was a dream
and I was glad of it

Anyone who cares to check can find this passage on 147 of Cartwright's *Autobiography*. Knoepfle has scarcely changed anything, simply discarding a word or phrase now and then, removing all of the punctuation, and arranging the lines. A "found poem," in other words, and quite a tribute to Peter Cartwright.

Knoepfle is a scholar as well as a poet, and he has written a fine "geography of Illinois poets" for this book (modestly omitting himself, by the way). His *Poems from the Sangamon* (University of Illinois Press, 1985) constitutes a masterful use of Illinois materials. The poems are singular in their vision, yet thoroughly aware that others have turned the ground over before. This is tradition. Without multiplying examples or belaboring the point, we might follow this pattern of influence originating with Peter Cartwright. Francis Grierson adapts Cartwright stories for his *The Valley of Shadows* (1909); Harold Sinclair uses them, along with Grierson's unmatched description of an Illinois camp-meeting, in his historical novel about Bloomington, *American Years* (1938); Carl Sandburg notes the political antagonism between Cartwright and Lincoln in the 1830s and 1840s, and quotes Grierson on Lincoln in his biography *The Prairie Years* (1928). And now Cartwright, Lincoln and Sandburg are all part of Knoepfle's *Poems from the Sangamon*. And so it goes: only a matter of time before Knoepfle's work is used in turn to help a new generation make sense of a constantly refigured Illinois.

It might be objected that what began as history ended up poetry. Yet what finally is the difference? Cartwright was remembering, without the aid of a journal or other documentary props, what he thought he had dreamed a long time before in Kentucky. He told the story as true, and we tend to believe him. Is Knoepfle's found poem any less true, less historical, less important to understanding what's left in us of old Illinois?

The tradition represented by Sandburg and Edgar Lee Masters and Vachel Lindsay, to mention three of its most famous names, is familiar to us, and still dominates our thinking about Illinois literature. But "the tradition," as we

might dignify it, is only *partial*. It ignores Chicago and the cultural pluralism of ethnic and immigrant Illinois. And we should not forget that earlier 20th century literature reacted fiercely against many of the artistic forms and values of "the tradition." For contemporary Illinois writers, moreover, there is often little in it they think worth reacting to. In his essay on 20th century fiction for the *Reader's Guide*, James Hurt quotes Maxine Chernoff, a contemporary Chicago writer, on just this point:

The male tradition seems to me, in my own writing, as distant as what Carl Sandburg did in poetry, say, I would never attempt to do it now or want to follow it.

This is not so much a criticism as an observation about the realities of contemporary Chicago writing. Chernoff is speaking primarily of the novelists James T. Farrell and Nelson Algren, but the irrelevance reaches back at least to Sandburg and probably further. Contemporary black and Latino writers could echo Chernoff's words. They are forming new traditions *necessarily not* founded on the old.

The *Reader's Guide* treats "the tradition" with due respect. But we have not tried to superimpose its profile on a contemporary literary map that looks very different, nor to deny the importance of popular literature or even books that seem to have been written in relative isolation from any tradition. While the essays and their companion bibliographies do not cover everything, they are, we think, remarkably broad in scope, given the constraints of time and space. And we hope that the supplementary bibliographies (the literature of Ethnic Europeans, Afro-Americans, Hispanics, and juveniles) will help interested readers to map a course of study in areas that have been unfamiliar to us but should remain so no longer.

The *Reader's Guide* is intended for high school and college teachers and their students, for librarians and their patrons, and for the general reader. But it is not a textbook. We think it will work well as a sourcebook and an aid to discussion, but we have tried to avoid the sort of bland continuity found in most textbooks, and to make our case for Illinois literature without any overarching interpretive framework. The scholars whose work appears in the *Reader's Guide* were commissioned in part because we have worked long and hard in the field of Illinois and midwestern literature; but also in part because we have taught the subject either in high school or college (occasionally in both), and are aware of the special challenges involved in teaching.

Our charge was to survey the subject as if there were suddenly a statewide mandate to institute courses in Illinois literature in the schools. But at the same time we were encouraged to speak in our own voices, to write in a comfortable style, and to interpret as we saw fit. And, from the combined perspective of editor and contributor, I can safely say that we have done so. Each essay reads individually. While we never flatly contradict one another, and pretty much agree on the historical patterning of Illinois literature, the essays have different points of view, and our interpreta-

ons and evaluations of particular texts occasionally disagree. Because of the division of the subject, the essays in the *Reader's Guide* have a small amount of redundancy—historical overlap when periods don't neatly begin or end (and they rarely do), texts discussed as more than one kind of literature, and books popping up in more than one essay for no other reason than that they are favorites of the authors!

But perhaps the most important disclaimer to make in this Introduction is that this book is not a comprehensive literary history of Illinois. A *Reader's Guide for Illinois Literature* is limited and provisional. Given the constraints of space—and our own fallibility as scholars looking at a vast subject—it was inevitable that some worthy literature wouldn't be discussed. And now and then a notable writer or notable text simply fell through the cracks between classifications: the genial George Ade, for instance, who ended up neither fish (non-fiction) nor fowl (fiction), but only a bibliographic entry. In my essay on early Illinois fiction I left Ade out on the grounds that he was a journalist; while John Hallwas, who did the essay on Illinois non-fiction, decided—and rightly so, as I now see in retrospect—that Ade was a short-story writer. But my comfort is that George Ade is popular enough to survive such a slight, and that we'll give him his due in the next edition of the *Reader's Guide*.

In doing this book we have learned a good deal about the hidden continuities in Illinois literature. Knoepfle mentions a place in Chicago called "The Black Cat Club," where contemporary poets meet to read and carry on. And I discovered a little-known book by James Corrothers with the same name, *The Black Cat Club* (1902), which was set in Chicago's "Levee" district at the turn of the century, and

which humorously sketched the shenanigans of that era's poets in ways that would surely be recognized by today's habitués of "The Black Cat Club."

There is probably a connection between these two "Black Cats", felt rather than known by the poets who are continuing and refashioning a Chicago tradition. These and other splices between past and present are one of the important reasons for publishing this *Readers Guide*. We have reason to hope that our work will be a useful reading reference and a hint of what might be the shape and scope of the "final" Illinois literary history, when that book's time eventually comes. In the meantime, on behalf of all the authors and contributors, please accept my sincere invitation to make free use of the *Reader's Guide* in your discovery or rediscovery of our literature. And allow me to close with a written version of some words spoken earlier, at the first Illinois Literary Heritage Conference in 1983:

I cannot precisely say what constitutes a literary heritage, and the *why* of the matter—why we have one and Kansas, say, doesn't—is beyond my ability to answer. Yet I suspect it has everything to do with myth. In Illinois we have a myth that takes like a child's smallpox vaccination: an original infection that scars; a scar that grows and itches to remind us of a virulent past that is never wholly out of the blood generations later. In Illinois we imagine that our place has universal importance in its very particularity. "Things" have happened "here"—in Chicago, in Springfield, "Egypt"—that have left their mark of inoculation. And we not only feel their vestige, we *recognize* what happened as history's version of what is.

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I. NONFICTION

by John E. Hallwas

INTRODUCTORY

Contrary to the popular misunderstanding, nonfiction is not prose that lacks artistic purpose or literary value—at least, not always. Often it is highly artistic prose that deserves to be read with the same careful attention as a novel or short story. Such writing might best be called “literary nonfiction”: essays, speeches, autobiographies, descriptions, histories, and other works which display a fine blend of content, form, and style; which both analyze experience and synthesize it into a new unity; and which reveal a firm commitment to contemporary or historical factuality. In contrast, non-literary non-fiction—textbooks, reports, news articles, etc.—is simply written to provide information. It does not lack artistic purpose.

The difference between literary nonfiction and fiction is not that commitment to factuality, which limits nonfiction authors' options with regard to setting, characterization, story line, theme, and details. But the writers of nonfiction still have considerable interpretive and creative freedom. For example, autobiographers and biographers select and arrange a multiplicity of experience to construct a unity that conveys an individual identity, and they sometimes use fictional techniques, such as the dramatic scene or the character sketch. Yet their writings are not fiction. This is the essential distinction: literary nonfiction is an artistic reconstruction of experience, rather than an artistic limitation of experience. The former has experiential truth; the latter has the truth of story, of fable.

That readers commonly fail to recognize the literary value of nonfiction is especially ironic in Illinois, where the greatest short literary achievement is a speech, the “Gettysburg Address,” and the most celebrated book is a biography, Landburg's mammoth life of Lincoln. Moreover, until the closing years of the nineteenth century, nonfiction was nearly the most important kind of Illinois literature. That is not surprising, since narrative-descriptive accounts of the frontier by travelers and settlers were in demand back East and in Europe prior to the Civil War, and within early Illinois (and the entire Midwest), the struggle for leadership was conducted with speeches. Later, the passing of the frontier, the elevation of Lincoln to the status of national hero and American symbol, and the growth of Civil War nostalgia fostered much reflective and historical nonfiction.

TRAVELERS' AND SETTLERS' ACCOUNTS

The first Illinois author of any significance wrote nothing but nonfiction, and his works are still underappreciated as literary art. Morris Birkbeck was a British emigrant whose best writing relates to the English Settlement near the Wabash River, which he co-founded and promoted. His journal of the trip from Virginia to southeastern Illinois,

Notes on a Journey in America (1817), is a vivid chronicle of his encounter with America and his search for a suitable place to establish his community, his version of the good society, devoted to freedom and prosperity for all. His next book, *Letters from Illinois* (1818), describes the cultural condition of the frontier, as he experienced it, and reveals his reasons for emigrating.

Birkbeck is an ideal figure to head the Illinois literary tradition, for his two most important books depict a man in the process of relocating himself in “a new country” and re-defining himself, psychologically, as an American. Thus he exemplifies the transformation described in Crèvecoeur's famous “What is an American?” section of *Letters from an American Farmer* (1782). Those contemporaries who criticized Birkbeck for being too positive about his frontier experience in *Letters from Illinois* failed to recognize that the book is, in part—and perhaps in essence—the self-portrait of a genuinely happy man, an American immigrant, striving to portray “the effect of this great change of condition upon my mind” (p. 8).¹ It was not intended to be simply an objective account of the English Settlement. What excited Birkbeck, and engaged his readers, was not the American frontier but his vision of America as being reborn on the frontier. And metaphorically, the “new country” was also a personal frontier, a cultural context in which he was being reborn (as “Letter VII” reveals). He eventually emerged as an outspoken champion of liberty in his anti-slavery newspaper essays. Significantly, they appeared under a pseudonym that symbolized his new identity, “Jonathan Freeman.”

Birkbeck was a minor de Toqueville, fascinated with the American experiment. He was a frontier Thoreau, focused intently on his own experience at the English Prairie, his Walden, his place of spiritual renewal. He was an early Illinois Jefferson, devoted to freedom, confident in the people, committed to the future, and pleased to be part of such an idealistic social compact. As he says in “Letter XVI,” reflecting all those attitudes, “Liberty is no subject of dispute or speculation among us backwoods men: it is the very atmosphere we breathe. I now find myself the fellow-citizen of about nine millions of persons, who are affording a sober and practical refutation of those base men, who . . . have dared to call this unalienable birthright of every human being a visionary scheme” (pp. 70-71). Birkbeck maintained his mythic conception of the West as “a new country,” America reborn, despite the cultural regression from Enlightenment social ideals that was evident in his crude backwoods neighbors. His writing reminds us that Illinois has been a particularly fertile soil for nurturing the American Dream. The persistence of that dream amid discouraging realities is a central theme in the nonfiction of the Prairie State.

All accounts by early travelers and settlers in Illinois, as elsewhere, have the common purpose of describing “a new country”—that is, an unsettled or recently settled area. But works by travelers tend to be rather superficial. They are more apt to please through literary style or variety of content than through analysis or insight, and they seldom

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reflect the individuality of the author as well as settlers' accounts do.

One of the finest books by an early Illinois traveler is Edmund Flagg's *The Far West* (1838), composed of a series of articles written for the *Louisville Journal*. The author was deeply influenced by Romantic literature, especially landscape poetry, and he viewed himself as a sort of Childe Harold of the Mississippi Valley, roaming on a pilgrimage of poetic prose. Hence, his descriptions often blend details of the wilderness landscape, or the old French settlements along the Mississippi, with his own emotional and imaginative response, as in this account of a forest along the Sangamon River: "The Sangamon bottom has a soil of amazing fertility, and rears from its deep, black mould a forest of enormous sycamores; huge, overgrown, unshapely masses, their venerable limbs streaming with moss. When the traveler enters the depths of those dark old woods, a cold chill runs over his frame, and he feels as if he were entering a sepulchre" (I, 320).² Like William Cullen Bryant's "The Prairies," *The Far West* reveals that reacting to the Illinois frontier was an aspect of the Romantic Movement.

Flagg's self-consciously literary purpose was unusual among frontier travelers. Most authors were more interested in vividly and accurately reporting what they encountered than in displaying their sensibility. William Oliver's *Eight Months in Illinois* (1843) presents a fine contrast to *The Far West*. The author had a very different purpose: to describe his journey to Illinois and the distinctive characteristics of the new state for his English countrymen. His slim book is, then, a combination travelogue and emigrant's guide. Accordingly, his writing is often vivid, as when he describes the red flame and roar of a prairie fire at night or the joking and scramble of a husking frolic, but it is never self-indulgent. He strove to reflect both the positive and negative aspects of the Illinois frontier, and perhaps no visitor provided a more thorough, accurate account of that distinctive landscape feature, the prairies. Oliver's precise, clearly focused prose suggests that he tried to avoid misleading his readers about a state which, since its origin in 1818, had been the subject of many conflicting reports.

The best accounts by settlers are more complex. They describe the process of blending into the frontier, a far more challenging endeavor than traveling through it, and with a greater impact on the individual. Portrayal of the self in process makes them closely akin to the autobiography. But the author of a settler's account is a surrogate for his readers, going forth along into the wilderness to meet the challenges of an uncivilized world and to establish a home there—a symbolic action. The book itself is a report from one who now possesses the frontier, mentally, and who brings it back for his countrymen—a cultural hero.

Illinois has two outstanding settlers' accounts by women: Rebecca Burlend's *A True Picture of Emigration* (1848) and Eliza Farnham's *Life in Prairie Land* (1846). The first is notable chiefly because the author was a poor, uneducated emigrant from Yorkshire who vividly reported her trials and anxieties. Her family's arrival in Illinois was a terrifying rite of passage, marking their new identities as pioneers—

emigrants alone in the wilderness. On a cold November night they were deposited on a desolate riverbank in western Illinois, and no one came: "My husband and I looked at each other till we burst into tears, and our children, observing our disquietude, began to cry bitterly. Is this America, thought I. . ." (p. 18). The dream had encountered the reality. Burlend's perseverance in spite of danger, privation, and suffering lends her a heroic stature indeed, and her book is a virtual case study about the making of Americans on the frontier. It was evidently dictated to her son, a schoolteacher and author.

Eliza Farnham came to Illinois from New York in 1835, stayed for five years, and then left to establish a career as author and reformer. *Life in Prairie Land* offers a complex portrait of the Illinois wilderness—as enjoyable and frustrating, beautiful and ugly, beneficent and threatening, an Edenic landscape that could delight and destroy. No other early Midwestern writer developed such a probing vision of man's interaction with the natural environment. And no other Illinois author so joyfully engaged herself with the prairie wilderness or so explicitly portrayed it as a source of spiritual renewal. She was influenced by Transcendentalism. To Farnham, the West was a gigantic Walden, an unspoiled natural area conducive to the spiritual emancipation of those who withdrew from established society to settle there. Her book closes with a vision of the future, in which the self-governing residents of "prairie land" have built a great society, "free from want, from oppression, from ignorance, from fear" (p. 408). The liberating prairie landscape would, then, eventually be the home of "a free brotherhood, united as to all the great purposes of life" (p. 408). Eliza Farnham was an Illinois prophet of the American Dream.

But the finest account by an Illinois settler is John Regan's *Emigrant's Guide to the Western States of America* (1852), written by a Scottish emigrant who eventually became a small-town newspaperman. Regan includes several chapters devoted to practical concerns, but the book centers around his own experiences in western Illinois. He creates detailed descriptions of the landscape, vivid character sketches (reflecting frontier dialects), and well-constructed episodes, all related through his delightful self-portrait of the author-as-immigrant. He builds a home, farms his land, joins a rural community, learns to drive a trade, studies the people around him, and—as Crèvecoeur says in defining an American—leaves his Old World prejudices and manner behind and readily accepts new ones from his new environment. The theme of *The Emigrant's Guide* is the Americanization of John Regan.

Indeed, Regan understood the myth-making function of literature, and so he presents himself as a representative Old World emigrant who braves the wilderness, blends into frontier society, and then returns to tell his countrymen that he is an American: "America is the land of my deliberate choice. I am not satisfied to remain here [in Scotland] neither can any man be who has spent five years on American soil" (p. 397). And he advises "all who feel themselves pinched and straightened in this Old World" to follow him (p. vii). The *Emigrant's Guide* reflects the cultural myth of

the West as a paradise of opportunity, a regional version of the myth of America as a New World, a place of new beginnings. And the book is also mythic in the sense that Regan's personal experience was the experience of thousands who came and stayed. He reflected a repeatable pattern. It would be hard to find another book that so clearly symbolizes the function of all literature: to interpret the world in order to help people make a home in it.

SPEECHES

The era of new beginnings for immigrants like Regan was the twilight of Indian culture in Illinois. The last of the red men were forced out during the Black Hawk War of 1832, so it is not surprising that very little Indian literature survives and that virtually all of it was provoked by confrontation with the advancing whites. In fact, the Indian literature of Illinois is simply what white men translated and preserved, so it is understandable that the formal speech delivered to whites is the main surviving Indian literary form. At the same time, no talent was more highly regarded by the red men than oratorical ability, for a leader had to persuade the people to follow him. So Gomo, Black Hawk, Keokuk, and others drew upon a rich oratorical tradition as they contested verbally with the white intruders.

The Indians in Illinois, as elsewhere, were caught between old values and new demands. A fine speech by the Potawatomi chief, Metea, delivered at Chicago in 1821, poignantly depicts their predicament: "A long time has passed since we first came upon our lands; and our people [ancestors] have all sunk into their graves. They had sense [wisdom]. We are all young and foolish, and do not wish to do anything that they would not approve, were they living. We are fearful we shall offend their spirits if we sell our lands, and we are fearful we shall offend you if we do not sell them. This has caused us great perplexity of thought. . . ." (p. 341). Attuned to the conditions of a vanishing Indian culture, and confronted by the emerging but incomprehensible white one, the red men were culturally displaced even before they were officially dispossessed.

The only significant Indian author is Black Hawk, the Sauk war chief. Several of his speeches survive, including a masterful expression of Indian sensibility delivered to General Joseph M. Street at the close of the Black Hawk War. It is a powerful reconstruction of his recent experience and a symbolic portrayal of Sauk reaction to the advancing Americans. Black Hawk presents the past not as historical record but as personal myth: the noble Sauks, despised by the white men and slowly dispossessed, turned to their fathers for guidance; advised to resist, Black Hawk led the Sauks to war, but he suffered defeat and now mourns the fate of his people:

We called a great council and built a great fire. The spirits of our fathers rose and told us to avenge our wrongs or die. We raised the

war cry and dug up the tomahawk. Our knives were ready, and Black Hawk's heart swelled in his chest as he led his braves to war. He is content. He will go to the world of the spirits contented. He has done what he had to do. His father will meet him and praise him. Black Hawk is a true Indian. . . . He cares about his people and the Indians. They will suffer. He pities their fate. (p. 1182)

The deepest meaning of this superb speech is that Black Hawk saved himself, retained his identity as an Indian, because he acted—although in a hopeless cause. The address itself is a symbolic expression of his identity, as well as a profound statement about freedom and fate. Spoken at a time when President Jackson had made Indian removal a national policy, the speech is also a condemnation of the dishonesty and barbarity of the whites, who cheated, dispossessed, and killed the Indians in order to replace savagery with civilization in the West.

Other frontier leaders were just as dependent upon oratorical ability, at a time when the American public had an insatiable appetite for speeches. Peter Cartwright, for example attracted huge crowds to his camp meetings because he was a legendary preacher, as well as a colorful personality. Unfortunately, none of his thousands of sermons survive. And Stephen Douglas was a renowned speaker, a worthy opponent to Lincoln in the famous debates, although his addresses do not have significant literary value. In contrast, abolitionist Owen Lovejoy produced a small number of major speeches, delivered in Congress, which deserve to be read and analyzed as literary achievements. "Human Beings, Not Property" (1858), "The Fanaticism of the Democratic Party" (1859), and a few others are characterized by colorful wit and keen logic, balanced expression and bold imagery. Widely reprinted in the newspapers, they were courageous dramatizations of Lovejoy's moral vision, powerful expressions of his outrage, compassion, and love of freedom. And they were penetrating assaults on the American conscience, verbal attempts to dispel slavery from its ultimate refuge, the public mind, by exposing it as inimical to the Constitution, the will of God, and human decency. In "The Barbarism of Slavery" (1860), he explicitly presented himself as a spiritual emancipator, which was the symbolic role that he assumed in his major Congressional speeches: "Long enough has the nation crouched and cowered in the presence of this stupendous wrong. Here and now I break the spell, and disenchant the Republic from the incantation of this accursed sorceress" (p. 7). Lovejoy prepared the public for the role that Lincoln would soon play. He was a prophet of American freedom.

Of course, Lincoln overshadows all other speechmakers of his time. His "Gettysburg Address" (1863) and "Second Inaugural Address" (1865) are among the great documents of our culture. In American literature anthologies he is commonly the first Midwestern author, and the only nineteenth-century Illinois author, who is included. The "Gettysburg Address" is also the most frequently read, studied, and

memorized American speech. It has profundity that reaches to the deepest intellectual and emotional levels of the occasion, as it places the Battle of Gettysburg in the context of America's sacred purpose, to which the listeners are urged to dedicate themselves, even as Lincoln re-dedicates the entire country to that purpose with his address. The nation's birth, the recent war deaths, and the need for spiritual rebirth form the controlling metaphor: birth, death, and rebirth. That famous speech is the apex of Lincoln's literary craftsmanship, but many of his other addresses are also very well constructed. His much less well-known "Annual Message to Congress" in 1862 calls for spiritual emancipation (of the kind that Lovejoy promoted) as the necessary precondition to freeing the slaves and assuring freedom to the free: "The dogmas of the quiet past are inadequate to the stormy present. The occasion is piled high with difficulty, and we must rise with the occasion. As our case is new, so we must think anew, and act anew. We must disenthrall ourselves, and then we shall save our country" (*Works*, V, 537). In the light of what has been said about the American Dream and the concern with spiritual renewal or rebirth in Illinois nonfiction, the "Gettysburg Address," the 1862 "Message to Congress," and other Lincoln speeches clearly relate to the literary tradition of his home state.

After the Civil War, the focus of much Illinois oratory, and other nonfiction, shifted from the present to the past—to the war, to Lincoln, to the pioneers. Speakers and writers used the past to glorify and influence the present, and Illinois began to forge a new identity. "The Prairie State" and "The Land of Lincoln" became symbolic touchstones for a state that gradually recognized it had a unique and significant heritage that could unify and inspire.

The most famous Illinois man of letters in the late nineteenth century was Robert G. Ingersoll, a brilliant exponent of religious skepticism. But his most popular speeches among Illinoisans celebrated the heroic Civil War and the martyred Abraham Lincoln. The first of these, delivered in 1876, drew upon Ingersoll's experience as colonel of an Illinois cavalry regiment, and it includes a powerful section that was reprinted separately as "A Vision of War":

The past rises before me like a dream. Again we are in the great struggle for national life. We hear the sounds of preparation. . . . We see [the soldiers] as they march proudly away under flaunting flags, keeping the time to the grand, wild music of war—marching down the streets of the great cities—through the towns and across the prairies—down to the fields of glory. . . .

We go with them, one and all. We are by their side on all the gory fields—in all the hospitals of pain—on all the weary marches. We stand guard with them in the wild storm and under the quiet stars. We are with them in ravines running with blood. . . .

The past rises before us. We hear the roar and shriek of the bursting shell. The broken

fettters fall. . . . Instead of slaves we see men and women and children. The wand of progress touches the auction-block, the slave-pen, the whipping-post, and we see homes and firesides and schoolhouses and books, and where all was want and crime and cruelty and fear, we see the faces of the free. (*Works*, IX, 167-70)

"A Vision of War" was probably the most widely read piece of American oratory in the later nineteenth century. It vividly expresses the struggle-and-redemption motif that is part of Illinois (and American) mythology. Indeed, it makes listeners and readers psychological participants in that action. Similarly, in his 1894 lecture on Lincoln, Ingersoll portrays the great Civil War president as the Redeemer, the mythic Emancipator, the martyred Savior: "And then the horror came. Night fell on noon. The Savior of the Republic, the breaker of chains, the liberator of millions, he who had 'assured freedom to the free,' was dead. . . . The memory of Lincoln is the strongest, tenderest tie that binds all hearts together now, and holds all States beneath the Nation's flag (*Works*, III, 163). Naturally, the burial of Lincoln the Redeemer, democracy's mythic hero, in his home town made the soil of Illinois sacred ground. The prairie and the American Dream were united forever.

4. AUTOBIOGRAPHIES, MEMOIRS, AND DIARIES

The autobiography is inherently retrospective, so its importance in Illinois increased as the nineteenth century continued. It appears to be one of the least complicated literary forms, if only because the writer has firm control of material with a predetermined arrangement, but as recent scholarship has demonstrated, the autobiography is a complex kind of nonfiction. It is a reconstruction of the self as a literary artifact, a life-in-time that has greater unity, sharper focus, and clearer meaning than the subject-author's actual experience. A good autobiography is, in fact, a kind of personal myth, an essential form into which the author casts his own experience in order to make it meaningful. It is grounded in the factual, but it is also illusion, due to the presentation of some aspects and the withholding of others. An autobiography is, inescapably, a justification for the writer's life, for choices made and views held, but it should also be the record of a quest for self-understanding. Not all of them are.

The earliest Illinois autobiography appeared in 1833. It was not written, but dictated. *The Life of Black Hawk* was famous in its own time, as the first Indian autobiography in America and the life of a warrior who had become a symbol of resistance to national expansion. It is now a classic of Midwestern literature. The book offers a remarkable self-portrait of a complex individual who identified closely with the heritage of his tribe. As the whites advanced, Black Hawk could not capitulate to their demands and still retain his identity as an Indian. Hence, the autobiography is, in more ways than one, concerned with

the preservation of the self. It has mythic power, in a cultural sense, for Black Hawk's personal tragedy was the experience of his people. At a time when the red men were being removed, it made the Indian perspective a part of the national consciousness.

Another famous frontier work, the *Autobiography of Peter Cartwright* (1856), contributed to the heroic stature of the author. It is, in fact, an extension of his lifelong role as storyteller about his frontier experiences. Cartwright celebrated his triumphs—over the devil and frontier rowdies—and omitted his failures. The autobiography was, then, an attempt to provide a factual foundation for his public image as a legendary backwoods preacher. It was also a final opportunity to assert the rightness of his cause, as a champion of frontier Methodism. Because of those overwhelming purposes, probably no autobiographer ever required less self-knowledge in the process of reconstructing the past, but Cartwright did produce an entertaining, anecdotal account of his adventures as a circuit rider. Because of its relationship to storytelling, the *Autobiography of Peter Cartwright* invites appreciation through oral interpretation.

The most interesting Illinois autobiographical works of the later nineteenth century were produced by the most famous men associated with the state after the death of Lincoln: Ulysses S. Grant and Robert G. Ingersoll. Their ventures into self-portrayal present a sharp contrast that reveals the flexibility of the literary form. *The Personal Memoirs of Ulysses S. Grant* (1885-1886) is a vast, 600-page chronicle of the author's deeds as an officer in the Mexican War and a general in the Civil War. It is anything but "personal." Grant offers a clearly written and vibrantly direct, but strangely objective and impersonal portrayal of the historic events that he participated in—a record for posterity. He is the autobiographer as hero and historian, a maker of his own myth—a modern Caesar writing his *Commentaries*. There is no attempt to portray his inner life, or even his personal feelings, as if only his public self was really important. But that is never true.

Ingersoll, on the other hand, produced a sixty-page autobiographical essay, a lecture entitled "Why I am an Agnostic" (1896). It is so completely devoted to his mental development that virtually no historical facts are included—dates, places, or named individuals. The Great Agnostic nevertheless depicts his growth from early childhood to maturity as a completed process, a model of man's successful struggle to escape from the irrational, from ignorance, falsehood, and fear. He too is the autobiographer as hero, but only in an inner sense. He is a champion of freedom over fate, a man who transcended the mental circumstances of his early life by choosing to open his mind and to reject the Christian myth that his culture had pressed upon him. "Why I am an Agnostic" is pure personal myth, self-perception without chronicle. But that too is less than a whole man's life.

Jane Addams wove historical deeds and personal development into a superb pattern that makes *Twenty Years at Hull-House* (1910) one of the finest Illinois autobiographies. The key to her achievement is the interaction be-

tween self and experience. She reacts, changes, grows, as she carries out the public role she has chosen. Of her life in 1894 she says, "During the many relief visits I paid that winter in tenement houses and miserable lodgings, I was constantly shadowed by a certain sense of shame that I should be comfortable in the midst of such distress. This resulted at times in a curious reaction against all the educational and philanthropic activities in which I had been engaged. In the face of such desperate hunger and need, these could not but seem futile and superficial" (p.259). Her work influenced her self, which in turn gave new insight and direction to her work. It is not surprising that she wanted Hull House to be "human and spontaneous" (p.308)—open to experience. That's the way she was, and *Twenty Years at Hull-House* dramatizes the development of her unique consciousness.

The early twentieth century also witnessed the publication of two remarkable memoirs about the Civil War era; Francis Grierson's *The Valley of Shadows* (1909) and Bob Burdette's *The Drums of the 47th* (1914). The latter is an uneven but powerful meditation on the author's Civil War years, a highly subjective, impressionistic account that conveys the emotional experience of the average soldier better than any other Illinois document. Grierson's book is also very uneven, but his first twelve chapters form a superb narrative, a haunting reflection of the Lincoln country and a stirring depiction of Underground Railroad activities during the 1850s. A memoir infused with unremembered historical material and presented through fictional techniques, that first great section of the book is a literary hybrid that extends well beyond the limits of autobiographical writing. Grierson combines many aspects of Illinois mythology: prairie and dream, Lincoln and freedom, struggle and redemption—symbols and motifs that are later combined in Sandburg's Lincoln biography. But he also depicts the Lincoln country as a mythic Garden, inhabited by heroic pioneers who are swept into the valley of shadows, the coming national conflict. The climactic chapter (twelve) centers around a camp meeting, which symbolizes the American need for spiritual renewal. In short, the opening narrative presents the Illinois frontier as transfigured by the post-Civil War American mind and by Grierson's mystical-symbolic interpretation of his early memories. That section of *The Valley of Shadows* is a unique achievement of uncommon power and symbolic depth—an Illinois masterpiece.

Perhaps the most important, most successfully handled theme in twentieth century Illinois autobiography is the development of the artist. Two works by famous architects, Louis Sullivan's *The Autobiography of an Idea* (1924) and Frank Lloyd Wright's *An Autobiography* (1932), are among the finest expressions of that theme. Both depict the struggle of the artist to realize and release his artistic vision—a variation of the struggle and dream motifs that are commonly found together in Illinois literature, in works as different as Theodore Dreiser's *Sister Carrie* (1900), Carl Sandburg's *The People, Yes* (1936), and Lorraine Hansberry's *A Raisin in the Sun* (1959). Both architects were social idealists. They were not just expressing themselves through building

design; they were symbolizing their respective visions of a better society.

For Sullivan, artistic development was the growth of an idea: that the expression of man's latent powers, his inner self, was the key to cultural greatness. He believed that the idea would foster progress toward "the Democratic Vista" (p. 279) of the future—a concept that he borrowed from Walt Whitman. For Wright, artistic development was inseparable from "the freedom to seek—to be—to believe—and to love the beautiful as our souls conceive it" (rev. ed., p. 377), and it would culminate in "a city for Democracy: the Usonian city that is nowhere yet everywhere" (p. 560). Their autobiographies are successful chiefly because the formation and expression of the unique self is so obviously the central focus and organizing principle in both of them. Among the Illinois literary figures who expressed the same theme, Floyd Dell, Harriet Monroe, and Ben Hecht produced the finest works: *Homecoming* (1933), *A Poet's Life* (1938), and *A Child of the Century* (1954).

Hecht's autobiography is also the best of several by Chicago journalists. It includes a superb reconstruction of his interaction with the city: "I have lived in other cities but been inside only one. I knew Chicago's thirty-two feet of intestines. Only newspapermen ever achieve this. . . ." (p. 194). His work as a reporter contributed to his artistic consciousness and was a direct source for some of his stories, plays, and films. And it would be hard to find an autobiography that more clearly reveals the author's dual perspective on the self as both a unique life-in-process and a representative life of his era, a composite of still-growing individual consciousness and substantial personal history, an eternal present and a past. Both perspectives are reflected in the book's title, *A Child of the Century*.

Often considered a form of autobiography, the diary is nevertheless a distinctive literary form, characterized by vividness and a shifting, developing perspective. Both qualities are due to the unique way in which diaries are written: by continual periodic production. The term "journal" is commonly used as a synonym for "diary," although it sometimes designates a work of persistent inner focus, such as the *Journal* (1774) of John Woolman.

Few Illinois diaries have any value as literary art. Morris Birkbeck's *Notes on a Journey in America* is a travel diary, in which the author presents and analyzes the characteristics of the unfamiliar land that he immigrated to in 1817. Because he depicted his journey as a movement through "Old America" to "a new country" (the frontier), he captured the westering spirit, the desire for new beginnings, that characterized post-Revolutionary America. Because he viewed his journey as a search for a suitable location to establish his community—metaphorically a search for a better society—his diary articulates the American Dream and then plants it firmly on Illinois soil—a symbolic action, especially since statehood was achieved right after the book was published.

A very different diary of literary significance was written by Maud Rittenhouse Mayne of Cairo during the late nineteenth century. It was published as *Maud* (1939), edited

by her son-in-law, Richard Lee Strout, and became a bestseller. It is a diary of romance and courtship. The author began it in 1876, when she was twelve, because she fell so deeply in love that she had to express the tension, the disequilibrium, that resulted. Unfortunately, she burned that first volume when she was seventeen—after her beau proved faithless. But she started the diary again during that year, 1881, and continued it until the eve of her marriage in 1895. That is *Maud*: a lively, fascinating account of a young woman's struggle to find happiness in love and, in the process, to find herself. No anxieties are too upsetting for her to record. Indeed, the diary was obviously a means of coping: "Old Journal, it is a ghastly confession to make, here in my room with the curtains down, the door tight shut and our two selves alone. I believe I am an *old maid*. I found a white hair this morning; and I haven't had either a love-letter or a gentleman-caller in *two weeks*—I mean one with any paraded 'intentions.' Isn't it funny to think that 'Maudie,' with all her 'theories' and impulses and eternal youthfulness is turning out a genuine, truly old maid" (p. 567). Seldom is a reader of nonfiction swept so irresistibly into the world of a self in process. And seldom is the artistic purpose of a diary so apparent: to help the author resolve her anxieties, see herself clearly, and give shape to her life.

5. BIOGRAPHIES AND HISTORIES

A biography, too, is not simply a factual account of some person's life. It is a work of art, reconstructing human life so as to present aesthetic truth as well as historical reality. And it is often psychologically probing. Especially in recent decades, the great biographies have not simply presented their subjects as models of how people ought to live but as individuals with inner tensions, struggling to give shape and meaning to their lives. Lincoln biographer Stephen B. Oates has said that the best biographies "attempt to simulate a human life through the magic of language through character development and the depiction of interpersonal relationships, through graphic scenes, the telling quotation, the revealing detail, the power of suggestion, and dramatic narrative sweep. . . ." As this suggests, biographers use fictional techniques, and one of the liveliest questions in biographical study concerns the impact of those techniques on factuality.

For the past century in Illinois the biographical enterprise has been dominated by Lincoln studies. No other American has been the subject of so many biographies—or so many great biographies. The first monumental achievement was Hay and Nicolay's massive *Abraham Lincoln: A History*, which started appearing serially in 1886. It was well researched but unfocused and uncritical. The most recent great work is Oates's with Malice Toward None: *The Life of Abraham Lincoln* (1977), a probing, perceptive, dramatic and highly readable one-volume account. It has taken more of a century to thoroughly disentangle the historical Lincoln from the mythic Man of the People, the transcendent American hero that Sandburg celebrated so lovingly in his long

onicle of Lincoln's prairie years and war years.

The important thing to remember is that even though biographies by Albert J. Beveridge, James G. Randall, Benjamin P. Thomas, and Stephen B. Oates are now the most highly regarded lives of Lincoln, they do not completely supersede many others. If biographies are indeed works of literary art, as well as historical studies, then they possess unique qualities that are not diminished with the advance of knowledge. Thus, *Herndon's Lincoln* (1889) is a fine work, an absorbing and staunchly anti-romantic, sometimes unreliable portrait, and Sandburg's mammoth achievement is still a superb, if mythic and impressionistic portrayal of our greatest president and the war that was his destiny. Factual and interpretive errors are literary defects, and each fine biography also has creative strengths.

Outside of Lincoln studies, the most ambitious and highly praised Illinois biography is John Bartlow Martin's 400-page life of Adlai E. Stevenson. Enormously detailed, full of quoted documents, and divided between Stevenson's Illinois years and his period of Cold War leadership, the biography reflects the approach of Sandburg's *Lincoln*, plus the mythic perception and lyrical prose. But as with his earlier achievement, Martin's work lacks a probing interpretation of Stevenson's inner life. It is a superb chronicle without sufficient insight into the greatest Illinoisan of the century.

Biographies are widely regarded as literary art, but other historical writing is not. This was not always so. History was considered a kind of literature from ancient times until the nineteenth century, when Romantic writers rejected the foundation of literary art from rhetoric to poetics, leaving fact-based works outside the pale of imaginative truth and beyond the limits of artistic beauty. Later in the century, the rise of "scientific history" widened that split, and the perception of history as an academic field, a social science, in the twentieth century confirmed the separation between those two pursuits. In reality, of course, the historian is both a social scientist and an artist, and in recent years there has been a renewal of interest in history as literature. The "Historical Works" section of the nonfiction bibliography in this book lists various historical studies as "primary sources" precisely because they are works of literary art, themselves open to study.

Historical writing of literary quality can be read with pleasure even by those who lack specialized knowledge. It is not an argument; it is primarily a reconstruction of the past. Hence, the key element of history-as-literature is narrative, a kind of fact-based fiction designed to produce a certain conceptual experience in the reader. The selection and arrangement of details are circumscribed by the available evidence and the historian's focus, but, nevertheless, those functions are interpretive. They are creative. They are artifacts of the historian's verbal artifact, as are the insights provided directly through commentary. Thus, historical writing of literary quality has artistic unity.

The earliest notable Illinois narratives deal with acts of violence: Edward Beecher's *Narrative of Riots at Alton* (1838), Juliette Kinzie's *Narrative of the Massacre at*

Chicago (1844), and Edward Bonney's *The Banditti of the Prairies* (1856). Each is not merely a report of the events related to a particular act of violence but a creative work composed of a plot structure, causal relationships, thematic emphasis, etc. Beecher's book is the best written. He vividly reconstructs the Alton tragedy and then views it as symptomatic of a crisis in American society, caused by the failure of people to recognize that slavery is opposed to "the designs of God, and [to] the whole tide and current of his providence in the present age" (p. 115). Like Lincoln, Beecher discerned a divine pattern in the unfolding of American history, and as his *Narrative* reveals, he regarded the heroic abolitionist as a model of what was needed in the American people: adherence to God's will through answering dedication to the inalienable rights of all individuals. Lovejoy's murder was, then, a tragic but crucial scene in a vast providential drama, and it revealed the need for national redemption—which was slowly, inexorably coming.⁴

Some outstanding later narratives also center around violence: Paul M. Angle's *Bloody Williamson* (1952), Samuel W. Taylor's *Nightfall at Nauvoo* (1971), and Cecil Eby's *"That Disgraceful Affair": The Black Hawk War* (1973). Angle, a noted Lincoln scholar, regarded *Bloody Williamson* as his finest work. It is a superb account of the Herrin Massacre, the Ku Klux Klan crusade, the Birger Shelton gang war, and other aspects of the long heritage of lawlessness in Williamson County in southern Illinois. The book opens with a chilling reconstruction of the 1922 massacre, and then it moves back and forth between episodes of violence and the often inadequate response of the justice system. The result is a stunning examination of the frailty of social restraints. Taylor sometimes employed fictional techniques—including imaginatively reconstructed scenes—to depict the rise and fall of Nauvoo, but his insightful account respected the essential facts, relied heavily on historical documents, and raised legitimate questions about Joseph Smith that Mormon scholarship still has not dealt with. As a best-seller that combines the truth of history and the truth of art—although with greater imaginative latitude than most historians would allow themselves—*Nightfall at Nauvoo* deserves critical attention and classroom discussion. Eby's revisionist history of the Black Hawk War portrays the whites as bigoted and bloodthirsty aggressors who were primarily responsible for that tragedy. Hence, it locates the ultimate cause of the conflict in the frontier character—a controversial perspective.

Community history is also a kind of narrative, or it should be. The writer has to analyze a complex whole and then tell a story. He has to discover the components of the town, past and present, and then fuse them into a comprehensible totality that stands for, but is not equal to, the heritage of the community. A good town history is a story written by an informed, sensitive interpreter for an interested, sympathetic readership, although it must be perfectly intelligible to others outside the community as well.

Despite the popularity of the form, there are few outstanding Illinois community histories. The finest is Earnest Elmo Calkin's *They Broke the Prairie* (1937), an engaging

account of Galesburg's first 100 years. Much of the focus is on Knox College, which, like the town, was founded as an act of faith by George Washington Gale and his associates. The book is notable for its insight into the values that shaped the community—and clashed in the community—and for its vast array of vivid details and dramatic episodes. Another superb achievement is *Lincoln's New Salem* (1934) by Benjamin P. Thomas. Published eighteen years before his Lincoln biography, it is a stylistic gem, a beautifully written account of the interaction between that frontier village and the famous Railsplitter. Because the town had such a short history and such a famous resident, Thomas provides little narrative about New Salem. The book is essentially a blend of cultural description and biography, as if Lincoln embodied the community. And in a sense, he did, for New Salem was the cultural context in which he forged his identity.

State history is further removed from the particulars of place and cannot portray with any detail the individual in his environment or sustain a truly unified narrative. Too many disparate factors must be covered too briefly. For that reason, state histories are less successful as literary art than works of a narrower scope. They summarize rather than show.

But Thomas Ford's *A History of Illinois* (1854) is exceptional precisely because he covers only twenty-eight years (1818-1846) and deals largely with people and events that were part of his experience as judge and governor. His account of the 1830 election illustrates how vivid language contributes to historical reconstruction:

In many counties, the candidates would hire all the groceries at the county seats and other considerable villages, where the people could get liquor without cost for several weeks before the election. In such places, during the pending of elections, the voters in all the neighboring country turned out on every Saturday, to visit the county seat, to see the candidates, and hear the news. They came by the dozens from all parts, and on every road, riding on their ponies, which they hitched up or tied to the fences, trees, and bushes in the village. The candidates came also, and addressed the people from wagons, benches, old logs, or stumps newly cut, from whence comes the phrase "stump speeches," used to signify a popular harangue to the people, by a candidate for office. The stump speeches being over, then commenced the drinking of liquor, and long before night a large portion of the voters would be drunk and staggering about town, cursing, swearing, hallooing, yelling, huzzaing for their favorite candidates, throwing their arms up and around, threatening to fight, and fighting. . . Towards evening they would mount their ponies, go reeling from side to side, galloping through town, and throwing up their caps and hats, screeching like so many infernal

spirits broke loose from their nether prison, and thus they departed for their homes. (pp. 104-05)

Ford's personal views, as opposed to scholarly conclusions are evident throughout the book, and he uses first person narration in the sections related to his administration. Because the narrator participated in or witnessed many of the events, and because his unique self is experienced by the reader, Ford's history is closely akin to autobiography. It is a justification for, if not his life, at least his administration. Because he had been a judge and later, as governor, had struggled with the Mormon problem, the history is also a thoughtful examination of the law and its limitations on the frontier. In fact, the book is a broadly focused expression of that most significant Illinois theme, the struggle for good and just society.

6. STUDIES OF NATURE AND CULTURE

Ford's contemporary, Eliza Farnham, was the first notable nature writer in Illinois. *Her Life in Prairie Land*, discussed above as a settler's account, includes vivid descriptions of the wilderness and frontier wildlife. But in general, nature writing did not develop in Illinois until the twentieth century. It is essentially descriptive prose that tries to place the natural world before the reader, with greater perception than most people are capable of.

One of the best Illinois nature writers was also a woman, Springfield's Virginia S. Eifert. Her finest work was done in short essays that first appeared in *The Living Museum*, an Illinois State Museum periodical. Commonly, an Eifert essay is a celebration of nature in poetic prose, an attempt to make the reader see, hear, smell, and feel with greater sensitivity. She also urged people to become aware of nature's deep and pervasive symmetry, its repetition of design, its complicated simplicity. But she was not interested in philosophical speculation. Her writing does not provoke thought; it heightens aesthetic response to natural beauty and fosters appreciation for the living earth.

Chicago nature writer Leonard Dubkin was not philosophically inclined either, but he dramatized his efforts to experience and understand nature in books like *The Murmur of Wings* (1944) and *Enchanted Streets* (1947). Not nature in itself but nature in the life of city dweller Leonard Dubkin is the constant focus of his writing. The reader of his books is impressed by the range and intensity of his curiosity. He is not so much a describer of what he experiences as he is a prober into the world of other living things. In *Enchanted Streets* he defines the true naturalist as "a man of imagination, of vision... who takes an active part in the lives of the animals and plants about him, and by participating in their affairs, comes to understand the motives and urges behind their action" (p. 182). Although he was not referring to himself, this is a good description of Leonard Dubkin.

The most gifted Illinois nature writer was Donald Cross Peattie, the son of Chicago journalists Robert and El

Peattie. Although he spent much of his life outside the state, his finest book relates to Illinois. *An Almanac for Moderns* (1935) is composed of 365 brief daily essays, based largely on his observations at Kennicott's Grove near Chicago. He lived there for three years. Like Thoreau at Walden Pond, Peattie intended to confront the essential facts of life, to look within reality and himself, and to discover how the individual should live. *The Almanac* is a personal record of the naturalist's attempt to bring his thoughts and experiences into some kind of philosophical focus, using the cycle of the year as context for his reflections. It is also an analysis of man's predicament with respect to the living world—a world which has no purposeful design and no special regard for him despite his illusion of centrality. And the book reveals the development of man's sensitivity to the natural world through sketches about the great students of nature from Aristotle to John Burroughs. No nature writer has ever been more thoroughly aware of the tradition in which he was writing. *An Almanac for Moderns* is both probing and poetic, a fine blend of personal experience, philosophical speculation, and historical perspective. Peattie's inquiry into the biological reality that confronts modern man results in greater sensitivity to the vast and complex mechanism of nature, a deeper sympathy for all life, and a sense of harmony with the natural—for the reader as well as the author. One of the finest volumes of nature writing produced in America, this book has encouraged other naturalist-authors to use the almanac format.

Aside from nature studies, Illinois literature includes a wide variety of interesting descriptive and analytical works, from Baker Brownell's philosophically profound and structurally complex *Earth is Enough* (1935) to Studs Terkel's compendium of popular perceptions, *Division Street: America* (1967). One of the most widely admired works is Nelson Algren's prose poem, *Chicago: City on the Make* (1951). The noted novelist depicts the city as Hustlertown, where "Everybody's out for the Buck" (p. 10)—and where they have been since the first settlers hustled the Potawatomes. Chicago is an urban wilderness, superimposed on the wilderness the Indians knew. But if it is "built out of Man's ceaseless failure to overcome himself," it is therefore "the city of all cities most like Man himself..." (p. 87). It is deeply human, utterly real, a fascinating writer's town, a place you can fall in love with, as Algren certainly did.

Another beautifully written descriptive-historical book is devoted to the Illinois that is most remote from Chicago, geographically and culturally. And if it is not exactly a prose poem, it nevertheless includes some strikingly poetic prose. Baker Brownell's *The Other Illinois* (1958) is a stunning and provocative report from "Egypt," that region "Off to the south of the big-time Illinois" (p. 3), a place of natural beauty and (in the 1950s) economic depression: "Spring is incandescent here; it glows with a strange, soft fire. The autumns are golden and still; each tree in its own way is a transfiguration.... But the lovely spring and fall and the mild winter between them are not enough, if there are no jobs" (p. 9). Brownell cherishes southern Illinois because he views

it as "a symbol of something in America that we cannot afford to lose" at a time when the metropolis and the values of mass society are shaping our culture: "The hills and bottom lands, the living forests and the fossil forests [coal deposits] below ground, the lakes, the orchards, and the people, always the people, stubborn, bitter, beautiful in their little towns and tattered farms, this is folk America, the germinal society from which our democratic customs, industries and arts continuously emerge" (p. 20). The persistence of the dream amid discouraging realities: Brownell echoes Birkbeck 140 years after the latter first brought attention to southern Illinois. *The Other Illinois* is a plea for public attention to the problems of that region, which nevertheless still symbolizes the good society that Birkbeck helped to establish.

The Chicago of *Black Metropolis* (1945) symbolizes the opposite. The classic sociological study by St. Clair Drake and Horace R. Cayton depicts the repressed, frustrated, potentially explosive black society that developed in the city when overt racial discrimination was commonplace. Historically, the "native" Chicagoans were always against the outsiders, those who were re-enacting the mythic role of immigrant: "The entire history of Chicago from its birth to the First World War was characterized by the struggle, sometimes violent, of the first-comers and native-whites against the later immigrants, the 'foreigners'" (p. 17). Then, the Negroes came in huge numbers, "Attracted by the American Dream" (p. 18) to that most new, most ethnic, most American of all cities. But the reality they encountered was more than temporarily discouraging; it was overwhelming. Their struggle for a good and just society would continue for decades, and Bronzeville, the Black Metropolis, the South Side ghetto, would be created because of white resistance of their dream. The book records that struggle and examines the black culture that resulted from it.

If the prairies had been symbolic of freedom for pre-Civil War immigrants to Illinois, Chicago meant the same to those black Americans who arrived by the thousands 100 years after Birkbeck. It was an urban frontier, a West in concrete and steel, a place of endless new beginnings. But Chicago soon became a reverse reflection of the prairies. For the new "settlers," the future was symbolized by city walls rather than open spaces. Racial discrimination spawned a reality that was incompatible with the American Dream: congestion, unemployment, long-term poverty, inadequate housing, poor schools, and a fixed social status. No wonder *Black Metropolis* is "the anatomy of Negro frustration" (p. xxvi), as Richard Wright says in his fine Introduction to it. Although the authors do not deal explicitly in myth and symbol, the mythology of Illinois is incomplete, the symbolic meaning of Chicago is incomprehensible, without their book. It is a probing and powerful cultural study.

If literary criticism has risen to the level of significant literature in Illinois, it is in Harry Hansen's *Midwest Portraits* (1923), a volume of descriptive-analytical sketches focused on Carl Sandburg, Sherwood Anderson, Ben Hecht, and other writers of the Chicago Renaissance era. The author

not only characterizes those figures and comments on their work, he celebrates them, and in the process he captures the excitement of Chicago's literary leadership. His closing remarks about Sherwood Anderson could just as well refer to Carl Sandburg, Vachel Lindsay, Floyd Dell, or "the Illinois writer" in general of that progressive, original, socially idealistic period: "He is a mystic and a dreamer, a groper after truth, deluded at times by his child-like faith in his own dreams and imaginings, and yet, like a child, a little nearer truth by reason of his dreams" (p. 179).

The most influential study to come out of Illinois is also based largely on Chicago, but the city is never mentioned in the book. Thorstein Veblen's *The Theory of the Leisure Class* (1899) is a classic of American economics, an analysis of social conduct that probed the world of wealth and made "conspicuous consumption" a significant concept of American self-understanding. C. Wright Mills has referred to Veblen as "the best critic of America that America has produced" and "the only comic writer among modern social scientists."⁵ Others have viewed him as a great satirist, whose *Theory of the Leisure Class* is a superb achievement in the tradition of Swift, Voltaire, and Shaw. It is indeed a work of considerable literary art that smashes our conventional perception and replaces it with a new, more complex and ironic viewpoint. Despite the book's sometimes ponderous prose, it engages the reader in the author's vision like few other volumes of American nonfiction.

7. ESSAYS AND ARTICLES

A book-length study like Veblen's is sometimes called an extended essay, but that's like referring to a novel as an extended short story. The essay is the only form of nonfiction with a length limit: it is always short. The informal or "true" essay is brief, personal, and unrestricted in subject matter and organization. The style is never stiff; the treatment is commonly tentative. The author of an informal essay observes and contemplates; he interprets the matter under consideration and, in the process, reveals his unique vision. He dramatizes his insight.

The informal essay was first written in Illinois by Morris Birkbeck, whose *Letters from Illinois* is essentially a series of essays. (The letter-essay was very common in the eighteenth century.) He also wrote antislavery newspaper essays, the "Jonathan Freeman" pieces. Because early Illinois newspapermen were usually more devoted to the expression of opinion than the gathering of news, they welcomed essays, which often appeared as letters to the editor.

The most noted essayists in Illinois history have been associated with Chicago journalism. Eugene Field was the city's first nationally famous newspaper humorist, and he used his "Sharps and Flats" column as a vehicle for both prose and verse. Focused intently on the superficial, Field did not create any essays of lasting value. But Finley Peter Dunne did. By the end of the nineteenth century, he was the most famous newspaper humorist in America. His dialect essays featured a fictional person named Mr. Dooley—an

opinionated Irish moralist, a bartender and crackerbarrel philosopher, who commented on local and national matters. An incisive satirist, Dunne wrote many essays that depict—or rather, dramatize through the vision of Mr. Dooley—the characteristics of American culture, as in this account of the resilient Democratic Party:

"Man an' boy I've seen th' Dimmycratic party hangin' to the ropes a score iv times. I've seen it dead an' burrid an' the Raypublicans kindly buildin' a monymint f'r it an' preparin' to spind their declinin' days in the custom house. I've gone to sleep nights wondrin' where I'd throw away me vote afther this, an' whin I woke up there was that crazy-headed ol' loon iv a party with its hair sthreamin' in its eyes, an' an axe in its hand, chasin' Raypublicans into th' tall grass. 'Tis niver so good as whin 'tis broke, whin rayspictable people speak iv it in whispers, an' whin it has no leaders an' on'y wan principel, to go in an' take it away fr'm the other fellows."⁶

George Ade was a humorist of equal talent, but his work was essentially fictional, as the title of his famous "Storie of the Streets and of the Town" column suggests, so his writing falls outside the scope of this study. Likewise, Ring Lardner was an important Chicago newspaper humorist of the second decade of the twentieth century, but as his "Jack Keefe" letters in *You Know Me, Al* (1916) demonstrate, he derived his humor from the imaginative creation of character, not self-exploration or social commentary. He too was essentially a fiction writer.

Ben Hecht was one of the finest newspaper essayists ever associated with Illinois, and perhaps no one blurred the distinction between the essay and short fiction like he did. His 1921-1922 column for the *Daily News*, "On Thousand and One Afternoons in Chicago," was very popular, and the pieces he wrote for it were sometimes stories based on his experiences and sometimes meditations, personal narratives, or interviews. As editor Henry Justin Smith said in his Preface to *One Thousand and One Afternoons in Chicago* (1922), "They were presented to the public as journalism; journalism that invaded the realm of literature" (p. 10). In other words, they were reports about the city but reports crafted into fiction and literary nonfiction. Perhaps the best of them is "Grass Figures," an autobiographical episode presented in third person, in which an unnamed newspaper reporter who is trying to write reflects that "the city was nothing more nor less than a vast, broke mirror, giving him back garbled images of himself" (p. 285). That metaphor itself suggests a lack of aesthetic distance: Hecht's pieces were essentially personal experience or reconstructed observations.

In our own time, *Tribune* columnist Mike Royko kept the tradition of Chicago newspaper humor alive. He is a satirist with an insider's knowledge of the city, and he deals in cynicism, outrage, and common sense. During the past twenty years, he has created a public image through his

column: "Royko," the newspaperman who knows the inner character of Chicago and expects corruption and self-concern, but who loves the city anyway. The Chicago he depicts—like the Chicago of James T. Farrell and Nelson Algren—is tough, crude, ambitious, violent, crooked, materialistic, and non-intellectual. It is "Land of the free—home of the fix,"⁷ but it is somehow more vital than most of America. Despite his frequent Chicago focus, his column is widely syndicated.

The Illinois newspaper has also continued to be an important outlet for serious essays and articles. In fact, several collections included in the "Essay and Articles" section of the nonfiction bibliography in this book contain serious newspaper pieces. The article is sometimes distinguished from the essay by its objective technique or impersonal style, which makes it equivalent to what scholars call "the formal essay." By that measure, the in-depth report, the feature story, the critical evaluation (of a writer), and even some commentaries on public issues are articles rather than essays. (So are scholarly studies, like the one you are now reading.) But such a distinction is often difficult to make, for there is a trend toward the inclusion of subjective elements in newspaper and magazine articles of every kind.

Indeed, contemporary newspaper nonfiction is characterized by much experimentation with literary techniques. Harry Klein's feature articles on central Illinois towns, written during the past twenty years for the *Peoria Journal Star*, and collected as *Played in Peoria*, 1980 combine reporting and interviews with his own impressionistic response to each location. His article on Canton, for example, begins with such a response: "Driving into Canton late on a summer evening brings the feel of going backwards in time into the 1930s, when kids played kick-the-can on quiet streets or rollerskated in the lingering dusks, when the soft summer nights folded themselves around little towns, leaving long echoes of familiar sounds" (p. 76). His language is often highly poetic, and his articles are carefully structured. They are indeed essays designed to provide a literary experience for the reader.

Klein's colleague at the *Journal Star*, Rick Baker, chronicles the fate of contemporary Illinoisans. He writes a column of investigative reports, usually on news-related subjects (lawbreaking, personal tragedy, etc.), but he always conveys a distinctive attitude toward the story that he is covering and thereby interprets it for his readers. And like Klein, he rigorously selects details that support the impression he is trying to convey. The people he depicts are often caught in circumstances beyond their control—like the bankrupt central Illinois farmers who have committed suicide in recent years. Occasionally, Baker even dramatizes his attempt to get the story, as in a 1979 series of articles about his efforts to identify "Mary Doefour," an unidentified woman (a "Mary Doe," number four) who died at a nursing

home. In such articles he emerges as an inquisitive, compassionate individual, a witness to the struggle and tragedy of downstaters, a man trying to understand.

* * * * *

As this brief study suggests, Illinois has a rich and varied nonfictional tradition, which includes many fine works that are seldom regarded as literary art. For scholars, there is the opportunity to change that public perception, to analyze the artistry and reveal the significance of numerous autobiographies, essays, speeches, and other achievements. For readers, there is the pleasure of encountering perceptive and probing literature woven directly from the Illinois experience—literature in which farmers cope with hard times, Richard Daley runs a political machine, the South Side becomes a black metropolis, Carl Sandburg grows up, Jane Addams manages Hull House, anarchists riot in Haymarket Square, Chicago burns, the Civil War drags on, Lincoln vies with Douglas, settlers dream and struggle, Black Hawk refuses to leave, and the unbroken prairie stretches to the horizon. But reading the literary nonfiction of Illinois is infinitely more than looking back. It is looking into—these people, this place.

NOTES

- 1 Most of my quotations are from literary works listed in the following bibliography. Hence, full citations to them are omitted, and page numbers are simply given in parentheses. The quotations are from first editions, unless otherwise noted.
- 2 The citation is to the *Early Western Travels* edition (1906).
- 3 "Stephen B. Oates," in *The Biographer's Gift*, ed. James S. Veninga (College Station: Texas A. and M. Univ. Press, 1983), p. 32.
- 4 The term "providential drama" has been used by Robert Meredith: "Introduction," *Narrative of Riots at Alton* (New York: E. P. Dutton, 1965), p. xxix.
- 5 "Introduction to the Mentor Edition," *The Theory of the Leisure Class* (New York: New American Library, 1953), p. vi.
- 6 "The Democratic Party," in *Mr. Dooley at His Best*, ed. Elmer Ellis (New York: Scribner's, 1938), p. 85.
- 7 "Land of the free-home of the fix," *Chicago Tribune*, May 8, 1984, p. 2.

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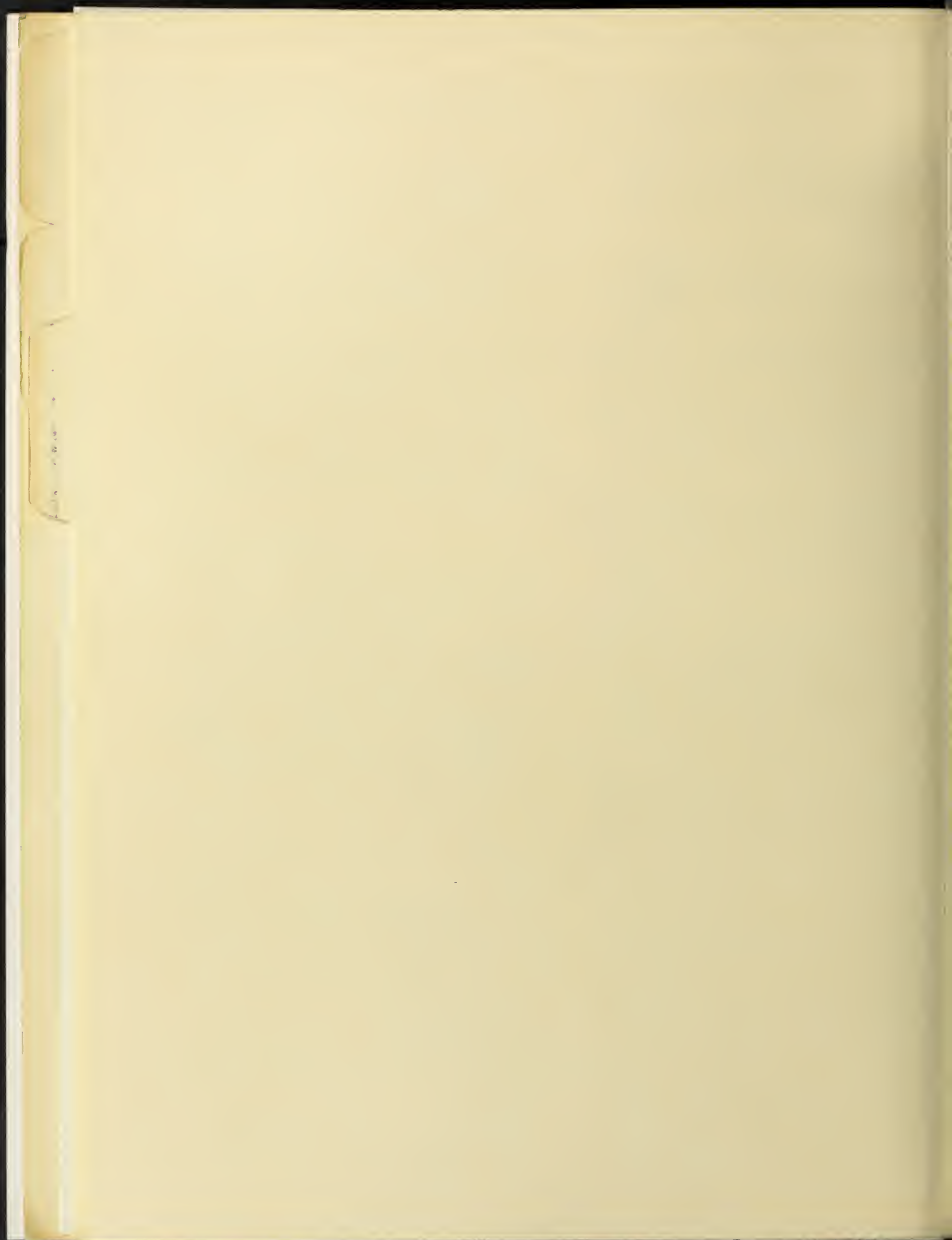
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II. FICTION TO 1915

by Robert Bray

INTRODUCTION

The all-time best-seller of Illinois literature, fiction or otherwise, is a book that many Illinois readers probably haven't heard of. We wouldn't be surprised to learn that prize belongs to, say, *Spoon River Anthology*, or even Upton Sinclair's notorious story of the Chicago meat-packing industry, *The Jungle*. These titles are, after all, justified Illinois classics, have been so for more than half a century, and are in-print and still being read today. But in terms of sheer numbers of copies *Spoon River* and *The Jungle* are nowhere near the leader, a religious novel called *In His Steps*, by the Rev. Charles M. Sheldon of Topeka, Kansas. *In His Steps* (subtitled "What Would Jesus Do?") began as a "serial sermon" delivered Sunday after Sunday at the Central Congregational Church of Topeka.¹ The idea was to keep the congregation coming back by leaving them hanging from week to week. The ploy was a success, as was the book Sheldon put together from the novel-sermons: appearing in 1897 (with a Chicago imprint: the Advance Publishing Co.), *In His Steps* was an immediate sensation, and has never since been out-of-print, compiling sales of more than 8,000,000 copies by the mid-1960s.² Indeed, of the books to be mentioned in this essay on Illinois fiction, 1895-1915, *In His Steps* is one of the easiest to obtain today—what with the millions of copies in circulation and several editions in print and cheaply available from religious publishers.

But *In His Steps* considered as Illinois literature is paradoxical: the most popular book "about" Illinois isn't widely known in the state, nor does it depend much on its Illinois setting for effect. Were we to read *In His Steps* for what it contains of palpable Illinois, we should read in vain. Like most books with ideological aims (in this case the charge to Americans to emulate Christ in all the ethical workings of everyday life), *In His Steps* is set in no particular place. And given the novel's didactic purpose, local evocations would be more a matter of narrative clutter than clarity.

Richly cultivated local color, we need to be reminded, is mainly a modern literary phenomenon. Most of the popular 19th century genres treat place as irrelevant, and this is true even in historical romances, which we might expect to revel in the particulars of the environments peopled by their outlandish heroes and historical personages—New Salem or Fort Arbourn, Old Kaskaskia or Haymarket, for example, to name a few of Illinois' high cultural places. What we get of Illinois in Sheldon's inspirational novel, however, is a nondescript downstate town called "Raymond" and a Chicago that we know to be a city only because it appears to be dirty and crowded. And while *In His Steps* is extreme in its suppression of the sense of place (Sheldon was writing in Topeka and writing for the world) it is closer to the post-modern norm than we might think. Though critics have

often treated *In His Steps* more as culture than as literature, it is instructive to note that the book exhibits the two cardinal features of 19th century American popular fiction: it is a *romance* and is informed with *idealism*. Sheldon's audience would have had no difficulty in "placing" the novel, but ironically their cues didn't include a developed Illinois locale.

Hence to understand Illinois as a literary setting in the 19th century, we must first broaden our definition: "no place in particular" can be anywhere and everywhere. The local town becomes every town, our town, and the universal civic structure. This is the tendency, with some crucial exceptions, in novels of ideas and novels of political and social reform (of which *In His Steps* is one). Or, as in the case of the historical romance, "place" becomes so many stage props for the dramatization of elemental adventure and lots and lots of talk. Similarly in sentimental romances and most comedies of manners: the characters must converse, make love, win or lose the lady or gentleman *somewhere*, and Illinois is as good a place as any, better than most.

Only in two genres is the sense of place important to the narrative purpose. One is what I call "genre paintings"—novels deliberately full of homely social history, sympathetically rendered folkways, and a localized setting that is usually rural and glorying in the fact. Titles in this class are rare in Illinois. The other is the 19th century's chief "high-brow" type, the realistic character study, which studies the individual in relation to environment (in naturalistic novels—a sub-class—the environment is usually urban, dark, and overmastering; in realism, on the other hand, the individual has a chance at a "synergistic" accommodation with his or her surroundings). Realism was the literary philosophy of William Dean Howells and Henry James, both of whom exercised tremendous influence on their Illinois contemporaries. As we shall see, the very greatest Illinois literature of the period was the Chicago realistic novel, 1895-1905.

The essay, then, is a highly selective survey of 19th century Illinois fiction, loosely organized according to genre: the historical romance (including the sentimental romance), "genre paintings," the comedy of manners (romantic comedy), and the realistic character study. Most of the featured texts are novels, though of course other sorts of fiction flourished in Illinois in the 19th century—sketches and vignettes, short stories and tales, and fictionalized memoirs. Readers are invited to consult the "Fiction to 1915 Annotated Bibliography" for examples of these other varieties of Illinois fiction. And for the hundreds of titles not discussed here or included in the bibliography, readers should refer to the definitive listing of Illinois fiction: *Illinois! Illinois!*, compiled by Thomas Kilpatrick and Patsy-Rose Hoshiko. *Illinois! Illinois!* is indispensable to the study of Illinois literature, and I have relied on it considerably in choosing texts for discussion. Most of the books treated below belong to the vast literary underclass called "popular." I offer no apology for this. Literary history has not traditionally been the history of reading, but perhaps it should be more so: we need to study what has been popularly read before we can know with authority what deserves to be remembered.

2. ROMANCING ILLINOIS HISTORY

There have been two great ages of the historical romance in America, and Illinois has played an important part in both. The first, 1820 to 1860, was the heyday of James Fenimore Cooper ("The American Scott") and a host of followers, who whetted an American appetite for home-grown adventure novels that remains keen today. Cooper's *Leatherstocking Saga* (1823-41) established one major concern of the ante-bellum historical novel, the myth of the American wilderness and its hero, the frontiersman; the novels of Cooper's contemporaries, on the other hand (such as Robert Montgomery Bird's *Nick of the Woods*, 1837), tended to emphasize the violence and savagery of the frontier—all the Indians' fault, of course. Much of the earlier Illinois historical fiction is of this latter type, anathematizing all Indians without showing the least understanding of the various tribal cultures in the state (one of the best-known early tales of white-Indian enmity belongs to Illinois literature, James Hall's "The Indian Hater," in his collection, *Legends of the West*, 1832; reprinted in *Seven Stories*, 1975—see bibliography for details).

Books from the second era of the historical romance (roughly from 1890-1920) are markedly more sentimental, "genteel" and nostalgic than their predecessors—generally short on history and long on romance. American culture was by 1900 sufficiently far from the unsettling actualities of the frontier to take such a view. But the popularity of the genre at the turn-of-the-century was greater than ever. According to Alice Payne Hackett, an authority on best sellers, historical romances constituted "America's favorite reading all through the 1890's and the early 20th century"³ And between 1902 and 1920 there were three such novels on the best seller lists set entirely or partly in Illinois: Emerson Hough's *The Mississippi Bubble* in 1902 (John Law's great trading and land speculation scheme in the Mississippi Valley, ca. 1720); Winston Churchill's *The Crossing* in 1904 (George Rogers Clark's exploits in Illinois during the Revolution); and Irving Bacheller's *A Man for the Ages* in 1920 (Lincoln's New Salem).⁴

We can see then that the Illinois Country of the late 18th and early 19th centuries attracted the imaginations of the romancers. "Illinois before it was Illinois" had the right combination of wilderness and hostile Indians, political antagonism and intrigue with the British, the lingering exoticism of a declining French influence, and frequent occasions for military glory (the Revolution and the War of 1812). After statehood there were the Black Hawk War, the lurid drama of Mormonism, and the advent of Lincoln to keep the novelists interested. Though nearly all of these books are today out of print, their former popularity insures the survival of copies in used book stores and in public and university libraries. Moreover, from the perspective of a teacher, Illinois historical romances make a good subject: students are after all citizens of Illinois, no matter how indistinct their sense of its history, and the two literary archetypes behind the historical novels, the adventure story and the romance, continue to be the most popular reading

of high school and college men and women.

Among the earlier subjects, the Fort Dearborn massacre of 1812 was (not surprisingly) a recurring interest. Even a mid-century Chicagoans were already struck by the difference between their burgeoning city and the swampy military outpost of a generation before. And by 1900, with thousands of people trodding daily on the old hallowed ground that had been Ft. Dearborn, irony had changed to wonder. The classic account, Juliette Kinzie's *Narrative of the Massacre at Chicago* (1844; later reprinted in her autobiography, *Wau-Bun*, 1856) is not fiction but a species of narrative history. That leaves John Richardson's *Hardscrabble* (1850) and *Wau-Nan-Gee* (1852) as two of the earliest novelistic treatments of the bloodbath. Both books have a good deal of historical fact and close description, but are as sanguinary as any contemporary spaghetti western and are framed in heavy and ornate gilding of romance. The same stage-set was dusted off fifty years later by the popular Chicago writer Randall Parrish in his *When Wilderness Was King* (1904). The novel vividly pictures the events leading up to the massacre, while continuing the tradition of representing the Indians assembled before the Fort as devils incarnate. Parrish occasionally paints "landscapes" in the narrative, including this memorable one seen through the hero's eyes on the fateful August 12th when soldiers and civilians marched out of Fort Dearborn to their deaths:

How vast the distances appeared through that clear, sun-illuminated atmosphere, and how pronounced and distinctive were the varied colors spread to the full vista of the eye, contrasts of shine and shadow no human brush, however daring, would venture to depict on canvas. A primitive land this, idealized by distance, vast in its wide, sweeping plains, its boundless sea, its leagues of glistening sand, and, bending over all, the deepest, darkest arch of blue that ever mirrored so fair a picture of the wilderness.⁵

There is the requisite minimum of honest history in *When Wilderness Was King*, but the characters keep trying to push events aside so they can get on with the romance. The attitude toward history is summed up in the phrase "A primitive land this, idealized by distance," which could serve as a motto for the way later romancers looked at old Illinois. Indeed, *When Wilderness Was King* is the epitome of the "second era" historical romance with an Illinois setting; read it and you've got the type. (Incidentally, I recommend the book to look at perhaps even more than to read, for it is a splendid example of turn-of-the-century commercial book-making from a Chicago publisher (McClurg): quality deckled paper, good letterpress work, color illustrations, and wood-block decorations at the chapter heads.).

Along with the Ft. Dearborn massacre, the Black Hawk War of 1832 was popular with the later romancers, no doubt because of the involvement of two of Illinois' greatest tragic heroes: the Sac chief himself, who was increasingly seen as a wronged and noble savage, and, of course, Abraha

Lincoln. Yet one of the most interesting treatments of the Illinois landscape is not a conventional historical romance. William Verelsteyn's *The Prairie Schooner* (1900) emphasizes the rhythms and folkways of everyday life, avoiding the ersatz sentimentality and forced circumstances that plague novels such as *A Knight of the Wilderness*, (1909) by Oliver Gale and *Harriet Wheeler*, and *Spanish Peggy* (1899), by Mary Hartwell Catherwood. Catherwood was a popular writer who lived for many years in Hoopeston (Vermilion County) and made romantic use of Illinois history in much of her work—from 17th century stories of the French (*Old Kaskasias*, 1893, is one of her best) to town building in the later 19th century (*The Spirit of an Illinois Town*, 1897). Catherwood's novels and stories have not held up well, primarily because of their hot-house romanticism, but she deserves credit—and a readership—for being the rarity she was at the time: a professional woman writer who sustained a career based largely on Illinois materials.

Other uses of Lincolniana include Irving Bacheller's *Man for the Ages* (already mentioned) and *The Romance of Gilbert Holmes* (1901), by Marshall Kirkman. In *Gilbert Holmes* Lincoln plays a cameo role (as does Black Hawk) in the adventure story of a young boy who seems to spend the best years of his youth on the run from villainy and danger in western Illinois during the 1830s. The novel is a genuine curiosity, full of Dickensian sentiment and local color. The evocation of the land is Edenic, every prospect pleasing and man the only blemish:

...Nature's aptitude for grouping the beauties of her abundant harvest found material with which to work her will unvexed by man. The great prairies, looped together or apart, formed natural parks, interspersed throughout their length and breadth with quiet lakes and still-running streams, the whole fringed about with slumbering forests filled to the edge with every kind of foliage that could attract the eye or engage the mind. This grouping of forest and lawn, separate yet forever together, blending and scintillating in the sweet air, filled the heart of the traveler with the peace and restfulness that only the quiet of the country can afford. Man's presence here, I thought, as I looked forward on the road which scarred the face of the grassy plain as if cut with a whip, can only disfigure, not help it in any way.⁶

The keynote here is nostalgia for the lost Illinois garden, a theme that was to have its finest expression in Francis Grierson's *The Valley of Shadows* (see below), with which *Gilbert Holmes* has much in common (both books are narrated by aging men looking back at their precocious boyhoods, both celebrate rural Illinois life, and both have a mystical sense of the local landscape). The evocation above—for it cannot be called a description—is of the land along Mauvaise Terre Creek, west of Jacksonville, the part of Morgan County where Kirkman grew up, and if the scene ever looked this

idyllic, we can only lament that it doesn't look so now. And even from Kirkman's standpoint in 1900—he was a railroad executive for the Northwestern in Chicago—the “road which scarred the face of the grassy plain like a whip” was a harbinger of change: Illinois would soon be an urban industrial society, and the disfigurement of the landscape complete. Illinois' “golden age” was over and had to be “idealized by distance” to be recreated at all.

The plot of *Gilbert Holmes* is credible, if relentlessly episodic, until the end, when we learn that young Gilbert's childhood sweetheart, now his betrothed, is not a child of the Illinois prairies but a long-lost English countess (or duchess, or something). Evidently Kirkman can't help surrendering thus abjectly to what he takes to be the demands of romance, though in fact a book that has been for more than 400 pages a picaresque adventure requires no such ending. And young Gilbert certainly doesn't need what Kirkman contrives: on the next-to-last page he leaves for England with his beloved “Lady Constance” and comes “near abandoning my country for theirs” (p. 424). *The Romance of Gilbert Holmes* remains a charming and memorable novel, but the quarrel between its homely Illinois soul and the costuming and makeup of romance keeps it out of the first rank of the state's literature.

As the 20th century came on, the historical romance gradually gave way to the just plain historical novel—partly from a decline in the older type's popularity, partly because the modernist prejudice against romantic plotting changed the priorities of historical fiction. The new emphasis was decidedly on history. By the time of Harold Sinclair's *American Years* (1938), it was possible to write a historical novel that not only ignored romance but entirely lacked a conventional plot. In *American Years* the town of Everton (Bloomington) is the protagonist, and the only thing resembling romance is the adventure of town-building. A decade or so earlier, Edgar Lee Masters, who was nationally identified with Illinois writing from *Spoon River Anthology* (1915) on, was working on a series of novels that borrowed liberally from the state's mid-19th century social and political history. Perhaps the most ambitious of these was *Children of the Marketplace* (1922), a sometimes ponderous story (while not a romance, it has a protagonist imbued with “seeker-after-truth” romanticism and world-weariness) which is redeemed by its evocations of life in Jacksonville and Chicago, 1830-1860, and by its compelling portrait of Stephen Douglas, surely one of the best in American historical fiction (for once, Lincoln is kept mostly off the Illinois stage: his name isn't mentioned in the novel until page 386). Masters was far from being a great novelist, but neither was he a one-book wonder. We need to move beyond *Spoon River* to the rest of his work. *Children of the Marketplace* is a good place to start.

3. “REAL” RURAL LIFE

The books I'm calling “genre paintings” are the Currier and Ives prints of 19th century American literature. Though

most of them have love stories to tell, they are not historical or sentimental romances. And though they all take what seems to us today as a naive and romantic view of agrarian and small-town life, they were often read as "realistic" portrayals of their subjects. But most of all "genre paintings" are unabashed celebrations of American democracy. They tend to glorify childhood, nature, and rural life in the west—all at the expense of the east, the city, and the over-civilized. Their tone is almost always positive (though there are some pungent satires) and only a little condescending to the homely materials: politics, religion, farming, homemaking, folkways, and so on, all rendered in what James Hart has termed a mild "realism of the b'gosh sort."⁷

But genre painting wasn't always rural. Chicago, with its ethnic neighborhoods and enclaves, offered a marvelous range of the sort of circumscribed communities—preserving language and folkways against the well-nigh irresistible forces of urban sprawl and "Americanization"—needed for genre sketches. Only one example can be mentioned here, but it's a good one: James Corrothers' *The Black Cat Club* (1902). Subtitled "Negro humor and folklore," *The Black Cat Club* is a medley of poetry, jokes and sketches, ostensibly recording the weekly antic proceedings of a group of hard-drinking, -talking, and -fighting Chicago black men. Their leader is the unofficial poet-laureate of the "levee", Sandy Jenkins (*Dr. Jenkins* to his public), whose dialect doggerel and spontaneous speechifying never fail to win the applause of the club members. For his readers, however, Corrothers edged the folk and street humor with satire, the barbs aimed at educated middle-class blacks like himself:

I knowed a cullud graddiate once 'at wuz 'lected president uv a white literary society—an' he went right f'om one faintin' fit into anothah! I wuz dah, an' seed de doctahs a-wo'kin ovah 'im foh two hours. S'I: "Take dat dahkey outen de president's cheer!" Took 'im out dey did, an' he recovered in two minutes. (Laughter and cries of "Good Lord, Doc, don't let 'im down so hahd!")⁸

The Black Cat Club, in common with so much Chicago ethnic humor, originated as newspaper sketches. Corrothers was struggling to support himself and his family through "space work" (free-lancing) for various Chicago newspapers. He worked hard, as he recalls in his autobiography (*In Spite of the Handicap*, 1916), and eventually got to the point where he regularly sold "straight news" stories at the going rate of six dollars a column. The first "Black Cat Club" sketch was born "in the dead of winter, during a dearth of news, with expenses to be met." It pleased the *Chicago Journal's* editor, who set him to work on others, with the aid of a "dialect book" to help him master patterns of speech and idiom that had never really been his own!

By the time of his autobiography twenty years later, Corrothers had "grown to consider the book a very poor one," and he regretted its publication. This repudiation un-

doubtedly had something to do with the social stigma attached to black dialect (he called it a "niggerism which all intelligent coloured people detest."). In the 1890s public acceptance of Paul Laurence Dunbar's Poetry had made such writing popular and even respectable and Corrothers had for a time liked the idea of imitating Dunbar in a Chicago setting. But time changed his mind, as it changed the attitudes of his audience, and *The Black Cat Club* became an embarrassment to its creator.⁹

Should humor based on ethnic stereotypes be embarrassing? Generally, yes, but in this case, I think not: *The Black Cat Club* was written by a racially-conscious black, does not demean blacks as a group, and rather effectively uses the tools of comic satire to point up some of the social and political foibles of the age. It is instructive to learn, in this regard, that one of Corrothers' co-workers at the *Chicago Journal* was none other than Finley Peter Dunne, who was just beginning to develop the character and situation of his Irish-American saloon keeper, "Mr. Dooley," in sketches with much the same structure and comic flavor as *The Black Cat Club*. Mr. Dooley and his creator went on to immortality. Doctor Sandy Jenkins and his to oblivion—so much so that Corrothers and his work are not even mentioned in the most recent collection of Chicago journalistic humor, *Chicago's Public Wits*.¹⁰

The Black Cat Club is an anomaly: black genre, written by a black, and set in the city. The rest of the "genre painting" under consideration comes from downstate. The literary pioneer in this regard was Indiana's Edward Eggleston, whose best-selling *Hoosier School-Master* (1871) defined comic "genre painting" once and for all (the novel is still popular today). Eggleston's best work was set along the Ohio River in southern Ohio and Indiana, but he did turn to Illinois for one of his later and lesser stories, *The Graysons* (1887), which he first subtitled "A Story of Illinois" and later "A Story of Abraham Lincoln," perhaps to gain sales by the invocation of the mythic name. To contemporary readers the most interesting aspect of the novel may not be the Lincolniana, which is based on the Duff Armstrong murder trial of 1857 (where Lincoln uses the almanac and a late moonrise to discredit a witness), or the superimposed romance, but Eggleston's sense of social history—still convincing and evocative when the scene has been moved from southern Indiana to central Illinois.

Eggleston thought that true democratic community was a possibility in the American west—or at any rate had been during the first half of the 19th century. And he accordingly gave us towns like "Moscow, Illinois," that are good places to live. But there were always strong forces opposing community: greed, hypocrisy, and anti-democratic class feeling. David Ross Locke, a comic journalist, made an example of Illinois in a slashing satire of land-boom titled *A Paper City* (1878). Once again, silly romance and a fumbling plot all but destroy the novel. But Locke knows what he's talking about when it comes to towns that exist mostly on paper (and in the minds of visionary, venal promoters): New Canton, Illinois, may be a "one-mule town," but it's soon going to be another Peoria, another

Chicago. Locke shows how the bubble bursts—it had been inflated by the hot bad breath of greed—and New Canton left a ghost town, still-born on the prairie, perhaps the site of an archaeological excavation a hundred years later, destined never to be an Illinois community.

Another satire of Illinois small-town life, though much under-estimated, is a little-known novel called *The Jericho Road* (1976) by John Habberton. The story illustrates the truth that what a steamboat roustabout says early on about the protagonist, one Lemuel Pankett, a forlorn immigrant from New York: “The West wasn’t made fur blunderin’ adders to play circus in.”¹¹ The main target of the satire is religious and moral hypocrisy in the Wabash River town of “Mount Zion”, ca. 1849 (nothing like, I hasten to add, the real Mt. Zion southeast of Decatur in Macon County!). While hardly written with the artful sting of more famous Midwestern village satires like Mark Twain’s “The Man at Corrupted Hadleyburg,” *The Jericho Road* is nonetheless a rare early example of the way in which “genre painters” in Illinois could turn the tables on their homely, sentimental subjects. In this instance charity didn’t begin at home, in Mount Zion, or on the Jericho road. When poor Lem finally dies after almost allegorically protracted sufferings, Habberton pronounces a last judgment on the town’s doubtful status as a community:

The inhabitants of Mount Zion were not, as a body, familiar with the course of all human history, or with the habits of the best society, but they had in them one of those qualities of nature which make the world akin, and show that the ancient Greek and the modern negro, the French aristocrat and the New York rowdy, are men of the same blood—they knew how to heap upon a corpse the kind attentions which they had withheld from its owner. Lem’s funeral was the finest one which Mount Zion had ever known. (p. 215)

Novels of rural boyhood constitute one of the most enduring varieties of American “genre painting”. Edgar Lee Masters’ *Mitch Miller*, set in Petersburg in the 1880s, is the story of the title character’s fascination with Twain’s Tom Sawyer, whom he believes to be a real person still living in the “far off” town of Hannibal. The action is narrated by Mitch’s “best chum,” Skeeters Kirby, and the two boys range far and wide over the town and countryside in search of bookish adventure and that elusive treasure that will both make their fortune and establish unalterably their fame in the community. Well, reasons Mitch, it worked for Tom Sawyer and Huck Finn. Why not for him?

Thus far the novel is the standard boyhood summer fantasy, though Mitch and Skeeters live in a small-town culture that has evolved fifty crucial years beyond Twain’s Petersburg (can you image Tom calling Huck on the telephone?). Masters, however, moves the story in a direction Twain never attempted: he has Mitch Miller begin a painful turning toward adolescence that involves progressive disenchantment. When he finally visits Hannibal

Mitch discovers that there really isn’t a Tom Sawyer; then he loses his childhood sweetheart, Zueline; and then he starts running with older, tougher boys, leaving Skeeters alone, sad and wondering.

American writers have had a hard time letting their fictional boys grow up, which is another way of saying they’ve had the same problem themselves. The solution has been to freeze the likes of Tom and Huck in time, just on the verge of adolescence, and either repeat the same story over and over or try other subjects. Yet those “other subjects” often proved hard to fashion. In 1900, when he was 65 years old, Mark Twain wrote to the widow of one of his Hannibal boyhood friends that he would “like to call back Will Bowen & John Garth & the others, & live the life & be as we were, & make holiday until 15, then all drown together.”¹² This startling statement is best left to the psychobiographers, yet I think it says as much about Twain’s art as his life. Rural American boyhood was apparently so beautiful and the adult world so tawdry by contrast that—for Twain at any rate—death was preferable to growing up. In *Mitch Miller* Edgar Lee Masters seemed to agree. Mitch is run over and killed by a freight train while trying to jump into a boxcar. Instead of Tom Sawyer, he goes out a Petersburg Hamlet, an Illinois Keats. Dead at 12, but thereby spared further romantic and social disillusionment:

The America his father hoped for and the America he would have hoped for sits for the time being, anyway, in dullness and in dust. And so I am not sorry that for these nearly thirty years, Mitchie Miller has been dust, a part of the hill overlooking the Sangamon River, not far from the deserted village of Old Salem—his dust at one with the hill and sharing its own eternity!¹³

Infinitely more positive, though also expressing elegiac regret at the loss of Illinois innocence, is Francis Grierson’s *The Valley of Shadows* (1909). This strange and haunting book, written from England by a 60-year-old “citizen of the world” who was remembering a few years spent on the prairies of central Illinois a half-century before, has had a kind of underground reputation—a cult following—ever since its appearance. Carl Sandburg quoted freely from it in his biography of Lincoln, and such eminent American critics as Edmund Wilson and Bernard De Voto have regarded *The Valley of Shadows* as not only an Illinois but a national literary classic.

Yet today Grierson’s masterwork—one of the handful of absolutely first-rate contributions that Illinois has made to American literature—is still not widely appreciated in the state. This should change, and can change, because College and University Press has kept it in print in a useful, affordable paperbound edition (with a good introduction on Grierson’s life and work by Harold P. Simonson). No summary can do more than hint at the unique qualities of *The Valley of Shadows*, for it is above all a book of evocations—images and feelings—of the spirit and landscape of Illinois in the

year 1858. The book is certainly not a novel, as Grierson himself pointed out, yet neither is it simply the "reminiscence" he claimed. Perhaps *The Valley of Shadows* is best described as a thoroughly fictionalized memoir, full of the 19th century novel's furniture, but lacking one essential: a recognizable plot.

The first twelve chapters (the "Sangamon Sketches") have, however, a strong sense of unity which is based on a small Illinois community's moral struggle over slavery—not ownership of slaves, of course, but with abolitionism and the Underground Railroad. The book's point of view is succinctly put in these words by Elihu Gest, the "Load-Bearer" or spiritual leader of the (unnamed) community: "'Sin in politics air ekil to sin in religion—thar ain't no dividin' line.'" And slavery is a religion sin. The good folk, therefore, will work against the slave-catchers and for the Underground Railroad, striving to protect the Illinois Garden from the "Shadows" that threaten it. The narrative is through the eyes and consciousness of a boy (though we sense the man in England creating and remembering) to whom this New World was really new:

The whole day I followed the oxen, never growing weary of the wonders of Nature, and when this rough piece of land has been ploughed, harrowed, and duly prepared for the first crop of Indian corn (maize), then came what was to me, the climax of the whole proceedings, the actual sowing of the seed. It was like some rare holiday, a festival, a celebration. All Nature seemed to partake of the joy; a new world of marvels seemed to be on the eve of consummation. The weather was perfect and as we three—my father, one of my sisters, and myself—went forth with a sack of seed, we dropped the large golden grains into the proper places all along through the soft, dark loam, closing up each hole, keeping up a ceaseless chatter, mainly, I think, about the pure delights of the work we were doing. (pp. 107-108)

Those were the days, Grierson recalled, that shone out "like great white jewels in the crown of years." Of course, this was an Illinois that never "really" existed, but it was, and still is, a beautiful place: a myth, yes; and for that reason maybe just what we need.

I can think of no better book for teaching students the high emotional drama that the Illinois folk lived through in those crucial years of the rise of Abraham Lincoln just before the Civil War. There are obstacles to easy comprehension in the book, no question about that. The characters talk in a dialect that can be difficult for us to read, and Grierson's pervasive romanticism and its associated poetic style—he was thoroughly mystical when it came to the Illinois prairies—can get to be a little bit tiresome (at least to people who don't tend to believe in "never growing weary" of farm labor, though working "the livelong day"). Yet in my experience such minor difficulties are quickly overcome as stu-

dents' imaginations catch fire. I firmly believe that *The Valley of Shadows* should be read in history and literature classes all across the state, both high school and college. And for Illinois citizens generally, *The Valley of Shadows* ought to stand with titles like Sandburg's *Abraham Lincoln: the Prairie Years* among a small group of necessary readings. In remembering the Lincoln-Douglas debate at Alton, Grierson set down words that Sandburg later repeated along with his own. And the books of both writers have contributed a good deal to the composite mythic portrait that is the people's Lincoln:

What thrilled the people who stood before Abraham Lincoln on that day was the sight of a being who, in all his actions and habits, resembled themselves, gentle as he was strong, fearless as he was honest, who towered above them all in that psychic radiance that penetrates in some mysterious way every fibre of the hearer's consciousness. (pp. 199-200)

Something of Francis Grierson's recollected delight in Illinois nature is found in another backroads book from our literary heritage. *A Prairie Winter* (1903), said on the title page to be by "an Illinois girl" (identified as Belle Ower in *Illinois! Illinois!*), is a diary presumably recording the actual life of a woman living on a farm near Mokena in Will County. *A Prairie Winter* may not contain a single fictional word, yet Belle's intensely personal (but furtive voice and the inevitable narrative silences of the diary form give the book a feeling of mystery that reads like good fiction. We just do not know who "Belle Owen" is. Her name occurs only once in the narrative, and we have no way of knowing whether she is mother, wife, aunt, sister or perhaps of more distant kin to the farm family. There is no mention of a husband—or for that matter any adult male—and the children are noted only as "the boys" or "the girls." Belle belongs among them, but in what relation or capacity we are never told.

The farm's geographical situation is problematic, too, somewhere near Mokena, which is itself a few miles east of Joliet, and close to the Rock Island Line railroad track (trains and their passage are as important in *A Prairie Winter* as in Thoreau's *Walden*). On autumn evenings, when the weather is lowering, she can see "off to the northeast a fitful glow...the beacon of civilization...Chicago!"¹⁵ The Illinois landscape is in transition. By 1900, when Belle writes her winter's journal, farms within Chicago's hegemony are becoming exceptions—natural islands amid rapidly urbanizing surroundings. This is of course familiar to us today: the last soybean field within the city limits gives way to houses, apartments, parking lots, and, just for a moment before we are swept on downstream by the quotidian current, progress is a regretful word.

This sense of being poised on the verge of change adds poignancy to the quiet lyricism and domestic sentimentality of *A Prairie Winter*. The lights of Chicago ma-

fitfully visible to the northeast, but there is no electricity at the farmstead. When Belle reads of an evening, she reads by lamplight:

Tea is ready and the table spread. The lighted lamp is placed in the center of the table and my rocker drawn up to the fire. I am waiting for the boys to come home with the milk. The wind sings in the stovepipe, and the clock ticks against the wall, while I read. I turn the leaves silently, glancing from time to time at the clock. Perhaps I step out to lay a stick under the teakettle, or to listen for wheels. The moon, but newly risen, is riding in the cleft of a dark cloud,—craggs of light below her, rosy peaks above. Still tea waits, and I still read. A sleepy fly may buzz on the ceiling, or a mouse scramble in the walls. The moon comes clear and peeps at me over the clothes-bars. I am in a world of beauty, of pathos and delight, for the book in my hand is "A Window in Thrums." (pp. 59-60)

Isn't this the perfect rural dream? An atmosphere of quiet, nature, rusticity, and, to be sure, a book to read that is about these very things. J. M. Barrie's *A Window in Thrums* depicted the humble ways of the weaver-folk of Scotland and was a best-seller when it appeared in America in 1892.¹⁶ Barrie's work appealed to the tastes of Americans who wanted their fiction to be romantic without being exotic, who wanted the "semblance of realism, so long as that realism conveyed an essentially romantic picture of an earlier, purer life when men and women lived closer to nature and still saw ways to find success in homely achievements."¹⁷ Barrie's rural vision is one with Belle Owen's. The speech is different, but the place is the same—neither Scotland, nor America, nor Illinois east of Joliet, but literary, and the place she represents in *A Prairie Winter* is made mythic even as she records it from daily experience.

In this sense *A Prairie Winter* is pure fiction, but that's not a criticism. We may think we live in a tougher-minded world and have finally moved beyond "all that." But consider the phenomenal American popularity of James Herriot, the Yorkshire veterinarian whose stories (and their television dramatizations) have had such a vogue here over the past decade or so. While Yorkshire isn't Scotland, it's close enough for fiction. Herriot's rural world in books like *All Creatures Great and Small* makes him Barrie's literary descendant—and a writer to be taken to heart by sentimental Americans. Evidently the rural myth continues to serve a deep-seated emotional need.

If we are going to read such stuff—and we are—why not read our own? *A Prairie Winter* takes what Belle Owen's Illinois was losing, what we have lost, and turns it into an imaginary landscape that is somehow true. Here's the last passage (November 18th) to suggest *A Prairie Winter's* simple magic:

They left me alone with the house for an afternoon. I roamed about the barnyard, feeding the turkeys, or wandered up and down the hard, smooth-worn road, looking far, far away. It is wonderful how far we can see, now that the leaves are gone. A certain hollow in the woods, hidden all summer by the dense foliage, now shows quite plainly, with touches of brownish yellow. I had just discovered it, and was rejoicing in my new outlook, when a long passenger train wound gracefully through the trees and sped along in the hollow, filling it with wreaths of white smoke. So, that is where the Rock Island track crawls along, the traces of whose trains I see in the flimsy smoke from my window. I have never seen a train on that track from the house before. I shelled the last kernel from my cob, and returned to see how the bread was baking and if it was time to put on the teakettle for supper. (pp. 64-65)

4. MINDING OUR MANNERS

When Joseph Kirkland, a Chicago lawyer who had earlier lived here and there downstate, published his first novel, *Zury* (subtitled "The Meanest Man in Spring County, Illinois"), he thought of it as a ground-breaking piece of midwestern realism. After all, the protagonist was an "actual farmer" (the first in American literature according to Hamlin Garland), and the book included a lot of social and environmental detail from the frontier years of his fictional Illinois town, "Wayback." Kirkland loaded (some would say overloaded) the story with carefully-studied backwoods dialect (and provided a glossary for those among his refined readers who didn't know what words like "ornery" meant). Most daring of all, he thought, was his liberal characterization of Anne Sparrow, a transplanted easterner and a woman with a "past": she was no less than a refugee from the Brook Farm experiment in cooperative living, come to "Wayback City" to be its schoolmistress. Kirkland endowed Anne Sparrow with an independence of thought and action that went far beyond the norms of early 19th century western community.

Kirkland expected to shock many of his readers, and evidently he judged his audience accurately. *Zury* was praised by other apostles of realism in America, including William Dean Howells and Garland (who became Kirkland's fast friend after writing a favorable review). And it was condemned as offensive and "immoral" by the guardians of decency—the mostly female novel-readers of America. A century later the controversy over *Zury's* "realism" is hard to understand. The novel is in fact a romance of pioneering with a comic courtship plot to move the story along after the Illinois wilderness has become the lasting farmscape that we still recognize today. Both the romance of pioneering and the comedy of manners provide *Zury* with a literary distinction that Kirkland's "realism of the b'gosh sort" can't

match. And if one of Kirkland's points was to dramatize the difficulties of planting truly democratic communities in western America, then the comic wooing of Anne Sparrow by Zury Prouder was a stroke of inspiration. The humorous stereotype of the country bumpkin among urban sophisticates has been a part of American literature at least since Royall Tyler's *The Contrast* (1790), but the 19th century West turned the world upside down by insisting on the *social* superiority of the frontier democrat. People like Zury were unfinished and crude, but with at least a smidgin of "natural nobility." They might allow a few of their rough edges to be sanded smooth by eastern culture, but in turn they took as their prerogative the teaching of the crucial lessons of American democracy.

The boy Zury (short for Usury) Prouder's battle for survival on the land (the first five chapters) is stirring reading. And the comic conflict of manners that arises when East (Anne) meets West (Zury) carries the novel to the end—by which time both Zury and Illinois have about grown up, and the Civil War is imminent. At the outset, the contrast between these two memorable characters is complete: Zury is miserly, ignorant, practical, indomitable and honest; Anne is liberally educated, imaginative, open-handed, and equally strong and incorruptible. While I believe the long comic process of Zury's and Anne's coming together is expertly handled by Kirkland, perhaps the novel's length (538 pages) is against it with modern readers; certainly publishers have thought twice before republishing it (the last reprint was from the University of Illinois Press in 1956). Yet as the finest 19th century novel about pioneering in Illinois, *Zury* deserves to be in print and more widely read.

Zury opens in 1815 and closes some forty years later. In other words, the novel was written nearly a half-century after its last events. Nostalgia for a world "long ago and far away" is understandable even in a confirmed realist like Joseph Kirkland. Modern academic critics have either forgiven or forgotten his romantic and comic "sins," while accepting *Zury's* "b'gosh" realism as the novel's hallmark. But critics manifest a strong prejudice against the same sort of romance (and romantic comedy) in "up-to-date" novels with urban settings. Such a bias helps us understand the years of obscurity for Clara Burnham's *Sweet Clover* (1894) and Edith Wyatt's *True Love* (1903), two romantic comedies that were read and appreciated in their day but have since disappeared from critical view. The two Chicago novels of manners that are today considered definitive—Harry Blake Fuller's *The Cliff-Dwellers* (1893) and *With the Procession* (1895)—are usually praised because they modify the romantic formula away from "mere comedy" and steer the narratives toward deepened character and social seriousness. But consider the subtitles of the novels by Burnham and Wyatt: "A Romance of the White City," and "A Comedy of the Affections." Neither *Sweet Clover* nor *True Love* offers us what we've traditionally expected to find in a Chicago novel: a detailed, objectified sense of the city itself, with Chicago serving as the battleground for "survival of the fittest" in a predatory business culture; a good deal of social criticism

aimed at urban life; and a condemnation of the characters who fail to measure up to modern standards of middle-class "decency" in their lives.

Sweet Clover, has scarcely a hint of social criticism, and Chicago serves as merely an undifferentiated background for the World's Columbian Exposition. *Sweet Clover* evokes the Fair as a midsummer night's dream, a Renaissance fantasy, with electricity and other new-fangled technology to heighten the spectacle. Indeed, the Fair completely crowds out the city of Chicago as a setting. The novel endorses the "White City's" idealism—an idealism that seemed to other novelists of the time more than a little meretricious, given the social realities of Chicago and America in 1893, and seems to me today nothing short of preposterous—and even amplifies it to the level of a Christian transcendental vision, as in this scene where young Jack Van Tassel first visits the "White City's" Court of Honor at night and is utterly enchanted: "It was with reverence and a species of awe that Van Tassel gazed about him. The Court of Honor had given him his first approach to a realization of the possibilities of the Celestial City."¹⁸ Or this effusion on the Fair's closing day, as seen through the eyes of the two sisters, Mildred and Clover Bryant, who are the respective love-interests of the principal male characters, Van Tassel and Gorham Page (to paraphrase Puck: Lord! what names these lovers have!):

They spoke softly, as in a holy place, and with one accord looked up at the infinite message in carven letters, the significant legacy of the summer's grand experience—"Ye shall know the truth, and the truth shall make you free." A strain of solemn sweetness sounded through the harmonies that poured without ceasing from the orchestra...touching every heart in that waiting throng. The rays of the low-hanging sun shot for one moment past the side of the Administration Building, gleamed through the waters of the fountain, and traveled a swift path across the lagoon to illumine for an instant the golden Republic. "It is the swan-song!" exclaimed Mildred. (p. 398)

In the words of critic Sidney Bremer, *Sweet Clover* "reads like a souvenir guidebook for the World's Fair,"¹⁹ but in my opinion this is the best thing about it. I'm much more interested in the detailed accounts—breathless with enthusiasm—of daily visits to the Peristyle or the Midway of the Transportation Building (with architect Louis Sullivan's fabulous "Golden Door") than in Burnham's romantic question of whether these middle-class knights and ladies will find the Fair's "grail" and in the end prove worthy of one another.

For Bremer, however, *Sweet Clover* is representative of a group of novels by women which go unread today *precisely because* they were written by women and offer a version of Chicago life very different from our expectations. Whether Burnham's novel is neglected for these reasons or

because of its romance and piety, Bremer is surely right to suggest that *Sweet Clover* is no worse than many "men's" novels that have somehow survived in our culture. In two recent essays, Bremer has made a convincing case for the rediscovery of a tradition of Chicago women's fiction that offers an "alternative vision" of the city:

...women's Chicago novels present the city as part of a life experience that is continuous, embedded in natural forces and in communal ties and conflicts.... This Chicago extends backward in time and outward in space.... It is not a new reality cut off from the past or the countryside. Moreover, Chicago novels by women usually embrace nature as a powerful, complex presence within the city, whereas the men's novels tend to idealize nature and present it as apart from the city.²⁰

The dichotomy between the two Chicagos isn't absolute, as Bremer herself admits, but it does hold with few exceptions, the most important being Fuller's *With the Procession*. By centering his novel in the people and places of "Old Chicago" (pre-Fire)—old families with old money and old mores—Fuller is better able to dramatize the relentless encroachments of the new, represented by the mob of "rootless" strangers who have invaded the city in the 1890s.

With the Procession is a fine novel, perhaps Chicago's best comedy of manners, and deserves the favored place it has had in critical writing and in many college courses on Chicago literature. Much of the book's interest derives from Fuller's deft handling of an entire family's social crisis. The Marshalls, at the instigation of daughter Jane, try to re-enter Chicago's ever-moving "procession" after a decade or more of having sat unnoticed by the wayside. They are "old settlers" and therefore worth salvaging in Fuller's eyes. Yet the city has changed so radically in the years of the Marshalls' "social somnolence" that they have no idea of how to cope with its "modern" demands. Fuller sets a series of challenges for the family—they will build a fashionable new house, they will re-assert themselves in civic affairs, they will marry off the daughters advantageously, they will even find a niche for their foppish and deracinated son, Truesdale—but at every turn the "new" Chicago beats them. By the end of the novel what's left of the Marshalls is indeed back in the Procession, but humbly, and with diminished expectations.

To those who have not read *With the Procession* I very much doubt whether this summary sounds like a comedy! Fuller's style of sustained light bantering and his acute wit are perfect for a novel of manners, but the rather painful outcome of the story implies that the best of "old Chicago" is being systematically crushed by the forces of urban modernism. The family business goes bankrupt; Mr. Marshall dies; Mrs. Marshall is left a bewildered semi-invalid; the youngest daughter Rosy marries an English phoney; son Truesdale decamps for Japan; and Jane, who with the best intentions had set the whole machinery of "re-entry" in

motion, ends up "happily" married to an awfully earnest young man. Their Chicago prospect, as *With the Procession* closes, is for a life of middle-class "decency" and weekend work in the social settlements.

Sobering stuff, this comedy. But Fuller adheres to the first rule of the genre by dishing out "just deserts" to each character (well almost: it is a little harsh to kill off poor father Marshall simply because his wholesale grocery business went under, and he got xenophobic about all the Irish politicians and Bohemian immigrants moving into his neighborhood). In the end *With the Procession* turns too serious, becomes too much like the realistic character studies with which it is often classed: "bad Chicago" and the power of new money win. But the darkened outcome must not make us forget Fuller's comedy, nor his intelligent and sympathetic treatment of the Marshall family—who are collectively the "protagonist" of the novel.

Family life also figures largely in Edith Wyatt's *True Love*, but the subject this time is family in the extended, democratic sense. Like *With the Procession*, Wyatt's "neglected masterpiece" (as Bremer has termed it) has no single individual as protagonist, instead taking form around several love-relationships involving two families: the Marshes, who are unpretentious and democratically-inclined; and the Hubbards, Chicago elitists with an extremely repressive social ethic. The complications of plot and the nuances of character in *True Love* are ingeniously handled by Wyatt, who has a ready sense of irony to check any tendencies to romantic insipidity. I am inclined to agree with Bremer's judgment that "True Love is certainly comparable in quality to the best of its contemporaries."²¹ But I'm not so sure that the book develops a different "urban tradition," and I'd even go so far as to question whether it is finally a "Chicago novel" at all.

More than half of *True Love* is set downstate in a town called "Centreville:" "...standing in the Illinois Valley, between the bluffs of a rolling prairie country...a town of ten thousand people."²² And it is here rather than Chicago that love and character develop and flourish. It is in Centreville and its agrarian environs that Emily Marsh learns about democratic community, falls in love with Dick Colton, and finally decides to *live*: marry, put down roots, have a family, and so on. And even if there is no single protagonist in *True Love*, I believe readers will find that Emily is the novel's central human concern. We see the Illinois Valley through her eyes, and it's a lovely sight:

The road stretched as far as the eye could see, a long white, sunlit road, with green banks on either side. Wild larkspur in blue spikes grew along the edge. The foliage, green and yellow, very fresh from the recent rains, raised leafy walls behind, all fragrant in the cool afternoon air....The sunlight was streaming through the air. The sky, pale clear azure at the horizon, at the zenith was radiant sapphire, blue, unspeakably blue. Resplendent masses of cloud, snow, crystal and grey, floated lightly in the crystal

vault. Where the foaming brim of the clouds was outlined against the sky its colour was deep, throbbing, almost purple. (pp. 114-115)

This landscape is Emily Marsh's first panoramic look at what will someday be home. Later she will see (and the narrative describe) the town of Centreville and the valley farm where she and Dick Colton will live. By contrast the city of Chicago is scarcely observed at all. To my mind, the narrative chooses the country for Emily, and just as deliberately chooses *not* to describe Chicago or give it the status of "democratic community" that Centreville has.

Yet though Centreville is preferred, Chicago too is livable. And that fact alone makes *True Love* a rarity in Illinois fiction: a novel insisting on social and cultural continuity between county and city, downstate and Chicago. Wyatt suggests that "city" doesn't necessarily mean "alienation," nor "country," "stultifying." Most Chicago novels bring their pilgrims—for better or worse, and usually worse—into the beckoning city from the dead-end country. But in this case Wyatt's characters ride down on the train to Centreville, look around them, live in the town and country for a while, and, like Emily, are improved by the experience. Here she is as the novel closes:

There are, no doubt, for everyone places haunted by some spirit, some divinity, that harmonises all their colours, composes all their lights and shades, and groups their various features to one expression, fine, thrilling, personally dear as that of some countenance familiar and beloved. Such a place was the valley to Emily Marsh. Serried corn-bottoms and banks of green, the distant town, the white bluffs and still-flowing river, together breathed a chord that echoed to the furthest depths of her nature. (p. 286)

Whether a "neglected masterpiece" or simply a very good novel, *True Love* needs to be available for reading and study (at present it's not simply unavailable but inaccessible in Illinois: my inter-library loan copy came all the way from California). Wyatt's "comedy of the affections" ought to be at the top of the list of titles for any republishing venture in Illinois fiction.

5. THE ILLINOIS CHARACTER

It's another "second city" irony that two of Chicago's celebrated "serious" novels mostly take place elsewhere. The last half of Theodore Dreiser's *Sister Carrie* (1900) is set in Montreal and New York City; and Willa Cather's *The Song of the Lark* (1915) allows its protagonist, Thea Kronborg, to abide a brief time in the city before resuming her single-minded artistic pilgrimage from "Moonstone" in eastern Colorado to Europe (and back to New York). Chicago in these novels isn't a place to live but a place to leave. Without much consideration, Carrie Meeber fol-

lows Hurstwood and the main chance to New York (where she will become the actress "Carrie Madenda"), departing Chicago as unconsciously as she had arrived not long before from the small Wisconsin town of "Columbia City." She never looks back and evidently doesn't miss Chicago at all. Similarly, Thea Kronberg comes to Chicago for a distinct purpose (musical training), finds what she wants in the city, and is soon on her way East. The one time she is aware of "the city itself" turns into an unpleasant and alienating experience:

When Thea emerged from the concert hall...a furious gale was beating over the city from Lake Michigan. The streets were full of cold, hurrying, angry people, running for street-cars and barking at each other. The sun was setting in a clear, windy sky, that flamed with red as if there were a great fire somewhere on the edge of the city. For almost the first time Thea was conscious of the city itself, of the congestion of life all about her, of the brutality and power of those streams that flowed in the streets, threatening to drive one under. People jostled her, ran into her, poked her aside with their elbows, uttering angry exclamations.²³

Thea is trying to get home from the Auditorium Theatre, where she has heard an exhilarating concert by the Chicago Symphony Orchestra (Dvorak's *New World Symphony* and some orchestral Wagner). But the cruel city is doing its best to destroy her "ecstasy": "There was some power abroad in the world bent upon taking away from her that feeling with which she had come out of the concert hall....If one had that, the world became one's enemy: people, buildings, wagons, cars, rushed at one to crush it under, to make one let go of it" (p. 201).

But of course Thea won't "let go of it." At the Art Institute she sees and takes to heart "The Song of the Lark," by the French painter, Jules Breton. She goes weekly to a Hungarian immigrant for her music lessons. And she finds the love of her life, Fred Ottenburg, the cosmopolitan heir to a St. Louis brewing fortune. All "native" Chicago contributes to her education is an unwelcome knowledge of "rush hour". When she leaves the city forever, Thea goes without regret.

I would argue that both *Sister Carrie* and *The Song of the Lark* are great American novels. Dreiser's is the more famous and critically acclaimed, Cather's the more remarkable achievement. As *Chicago* books, however, they obviously use the city only incidentally. But what of the many novels written during the same years that do "stay put" in the city, using it as setting *and* subject? How do they judge Chicago as a place of human community?

In general, the Chicago novel, 1890-1915, is highly critical of the city: particularly in terms of its baleful effect on newcomers, whose characters are shaped and stressed by the tremendous forces of modernizing urban life

Chicago's ugly environment and unjust social relations to come in for a share of the criticism. Of course, there are exceptions to this generalization, and few of the indictments are as radical as Upton Sinclair's trumpet-call for socialist revolution in *The Jungle* (1905); or as desperately realistic as Dreiser's *Jennie Gerhardt* (1911); or as sensational as Frank Norris' *The Pit* (1903), the only best-seller among the Chicago novels of character. Most fiction critical of the city tries to find an "accommodating middle ground" on which their protagonists can meet Chicago's nearly impossible demands without sacrificing their ethical selves.

No writer of the time dramatized this search for an accommodating middle ground better than Robert Herrick. His Chicago novels during the period 1898-1910 were energized by the love-hate relationship he had with the city. A transplanted New Englander—and burdened with the vestiges of Puritan conscience—Herrick came to Chicago to teach at a new University on the South Side. He ended up staying twenty years. Thus, while not a native, he was far more than a literary tourist like Willa Cather. And in three of his best novels (*The Web of Life*, 1900; *The Common Lot*, 1904; *Memoirs of an American Citizen*, 1905) Herrick demonstrated an extensive, fascinated-despite-himself knowledge of Chicago—all of Chicago, from the exclusive North Shore suburbs; to the commercial and financial heart of the city (just beginning to be called "the Loop"); west and south to Packingtown and the vast industrial zone; south to Hyde Park, the Fairgrounds, Pullman and beyond; and of course the many working and middle-class neighborhoods encompassing the city. The crucial events of Chicago's social adolescence come alive in his novels: Haymarket, the Fair, the Pullman Strike and the heartbreaking depression of 1893-1894. Herrick may not have liked what he saw and felt, but objectively speaking he couldn't wash his hands of it. As a dedicated realist—a follower of both James and Howells—he believed in writing about what was "really there." It's an exaggeration to say that the facts of Chicago made Robert Herrick as a novelist. And his books have lasted because they reflect Chicago realities through an unflinchingly critical temperament.

Because of limitations of space *The Web of Life* will have to stand as typical of Herrick's Chicago fiction. It is the story of a young physician named Howard Sommers who rejects a lucrative and fashionable practice in favor of "people's medicine" on the far South Side. The year is 1894, and as Sommers turns from privilege to poverty, he sees the black social and economic actuality behind the dream of the "White City."

The poor had come lean and hungry out of the terrible winter that followed the World's Fair. In that beautiful enterprise the prodigal city had put forth her utmost strength, and, having shown the world the supreme flower of her energy, had collapsed. There was gloom, not only in LaSalle Street where people failed, but throughout the city, where the engine of play had exhausted the forces of all. The city's huge garment was

too large for it; miles of empty stores, hotels, flat-buildings, showed its shrunken state. Tens of thousands of human beings, lured to the festive city by abnormal wages, had been left stranded, without food or a right to shelter in its tenant-less buildings.²⁴

Sommers lives for a time (with his common-law wife, Alves Preston) in an abandoned ticket booth from the Fair. He watches the spectacular fire that turns what's left of the "White City" into ashes. He does public hospital duty during the brutal winter of economic depression after the Exposition closes. And he is inevitably drawn into the violence and class-hatred of the Pullman Strike.

He emerges from all this a more decent person and a stronger individual, as Herrick always wanted his protagonists to be. At the end of the novel, Howard Sommers is preparing to assume a modest neighborhood practice somewhere in the city, a practice that will allow him to live and heal far from the social extremes of Lake Forest and Pullman—in the vast land of the American average. For, as Herrick has the protagonist of a later novel say, "The great end cannot come through political action, by theory or programme, by a division of spoils...but only by Will—the individual good will."²⁵ If Robert Herrick's Chicago novels still resonate today—and they certainly do for me—it is because this is one of the deepest American beliefs. And we feel that for his characters the belief is *earned*.

Another novel based on the Pullman Strike, but without the literary appeal of *The Web of Life*, is *The Man of the Hour* (1906), by "Octave Thanet" (Mary Alice French), a popular writer who occasionally used Illinois subjects in her fiction (she was from Davenport, Iowa). *The Man of the Hour* is the story of one Johnny-Ivan Winslow, who is the unlikely offspring of a New England patrician father and a Russian anarchist princess. In his radical period he's "Ivan," when he's learned the proper lessons of paternal capitalism he's "John"—but in between he's just plain "Johnny," and wondering like millions of others what's to become of America in the labor strife of the 1890s. *The Man of the Hour* is too obviously biased toward the capitalist viewpoint, but it does make interesting use of the issues and events of the Pullman Strike. And in this respect, at least, it makes a good reading in contrast with the unabashedly pro-labor viewpoint of Nico Bech-Meyer's *A Story from Pullmantown* (1894), which has the narrative virtue of immediacy to the events described—life in the company town, the rise of the American Railway Union, and the bitter strife of the Strike itself. Both novels, however, could benefit from the social balance of *The Web of Life*, which is believably anti-capitalist without elevating labor to the level of the heroic.

The novels of Will Payne are similar to Herrick's in their use of contemporaneous Chicago events. But they lack his clarity of vision and his literary sophistication. *Jerry the Dreamer* (1896) is the story of a young journalist from downstate Tampico who comes to the city to find wealth and glory. He doesn't, of course, which is one of the standard "anti-Horatio-Alger" attitudes of the Chicago character

study. In *The Money Captain* (1898) Payne tried his hand at a situation similar to the one Henry Blake Fuller had earlier used in *The Cliff-Dwellers*: the crooked business-doings of a plutocrat ineluctably draw in a number of lesser beings—some of them fresh from the country—who are ambitious for affluence and bedazzled by the magic their bosses seem to work at will in Chicago business and politics. *Mr. Salt* (1903) may be Payne's most topical novel. The making of a plutocrat (the Mr. Salt of the title) is played out against a Chicago (and national) backdrop which includes the Exposition, the Pullman Strike and the rise of William Jennings Bryan as the political prophet of free silver.

Mr. Salt shares with Herrick's *Memoirs of an American Citizen* the subject of the will-to-power in Chicago business, but a secondary character in Payne's novel typifies the Chicago woman's search for success. Elizabeth Ross, like Thea Kronborg, wants to become an opera singer, and she too comes to the city because it can supply the means. While Cather's portrait of Thea in *The Song of the Lark* is much deeper, and the novel as a whole much finer than *Mr. Salt*, both represent important and sympathetic treatments of women's ambition in Chicago. As does Hamlin Garland's *Rose of Dutcher's Coolly* (1895). Rose Dutcher, a blooming farm-girl from the Wisconsin coolly country, comes to the city after a college education at Madison has convinced her of a literary vocation. Rose's only musical talent seems to be whistling, (the novel has an amusing scene in which she steals the evening's entertainment at a fashionable North Side dinner-party by doing some down-home whistling!), but Garland implies that she will make a good poet—and a good woman in the "new" sense: independent, open-minded, and integrating country and city into a single whole personality. Again, while *Rose* is not up to the power of Cather's *The Song of the Lark*, the two novels can be read profitably together (and, fortunately, both are in print in paperback for classroom use).

One of the finest—and most unaccountably neglected—of Chicago novels by and about women is Elia Peattie's *The Precipice* (1914). The book is strongly feminist in tone and message, but it would be a terrible mistake to assume from this that *The Precipice* is not also a fine work of literature. Peattie's book appeared the year before Cather's, and the two novels share one and the same vision for their heroines: both Kate Barrington and Thea Kronborg come from small heartland towns with picturesque names ("Silvertree" and "Moonstone") whose confinements they soon outgrow; both women turn to the city to meet their dramatic and expansive destinies; and both eventually gain spiritual strength and individual awareness from sojourning in the natural sublimity of the American West. *The Precipice's* Kate Barrington finds her vocation in social work rather than art and music. She is first an officer of the Juvenile Court in Chicago, then moves steadily toward a position of national prominence in the theory and practice of child welfare and in the suffrage movement, becoming a sort of next-generation Jane Addams, with Addams herself an honored presence in the novel. But it is also

significant that she develops into an effective magazine journalist for her causes (Peattie worked for many years at the *Chicago Tribune*). And Kate shows the same deep and intuitive reserves of character, the same unbreakable determination as Thea Kronborg.

The Precipice deserves first to be read, then to be studied, and finally to be "factored in" to the entire set of equations that make up Chicago and American fiction. *The Precipice* is long and rich and challenging—too much of all three to be adequately discussed here. But let me offer just one example from the narrative:

He had the effect of shutting his wife out of the conversation; of definitely snubbing and discountenancing her. Kate knew it had always been like that, though when she had been young and more passionately determined to believe her home the best and dearest in the world.... she had overlooked the fact—had pretended that what was a habit was only a mood, and that if "father was cross to-day, he would be pleasant tomorrow."²⁶

Where else in pre-World War I American fiction is there such a blunt yet thoroughly understanding criticism of the domineering father? And *The Precipice* sustains this sort of wisdom right through its 418 pages.

Clara McLaughlin's *Just Folks* (1910) also has a protagonist who is an officer of the Chicago Juvenile Court. But in this case the novel is much more concerned with sentimental snatches of immigrant life than with women's issues. Beth Tully's beat is the 19th Ward, along Halsted and Maxwell Streets, where she finds daily adventure in protecting the kids of the streets from the city, from their parents, and most of all from themselves. While *Just Folks* sweetens the scene a bit too much for my taste, and is somewhat ethnocentric in its view of recent European immigrants, the novel is an important fictional account of the travails of "Americanization" (Jane Addams and Hull House naturally figure in it), and can serve as a balance to the extremely negative representation of the settlement process given in Upton Sinclair's *The Jungle*. Once again, however, interested readers face a difficult time obtaining a copy to read. *The Jungle* is everywhere available in paperback (and justly so: it is an important Chicago and American book). But why should we have to go to the Newberry Library every time we wish to sample an engagingly-written novel that is basically cheerful about Chicago's turn-of-the-century immigrant neighborhoods?

Thus far I've been mentioning only Chicago novels perhaps giving the impression that all serious character studies were set in the city. Well, almost all of them were, and for the unanswerable reason that the drama of urbanization was the most compelling social phenomenon in America, and made Chicago a lasting object of fascination to literary realists. But let me conclude this survey of 19th century Illinois fiction by journeying very quickly back downstate. Brand Whitlock's *The Thirteenth District* (190

one of the few social novels set outside of Chicago. It's story of political venality centering around the moral decline of a young lawyer named Jerry Garwood, favorite son of "Grand Prairie, Illinois," and freshman member of Congress from the 13th District (a contrived group of central Illinois counties). The plot turns on Garwood's "progressive" demoralization (Whitlock was a "Progressive" of a different sort: he eventually became the reform mayor of Toledo, Ohio), caused by his love of power, his shallow optimism, and the abandonment of rooted, small-town, democratic principles.

In the end Garwood is defeated in his bid for election to a third term, beaten by a coalition of politicians whom he had betrayed over the previous four years, and left for morally dead—except for the devotion of his patient, idealistic wife, Emily, who, as the novel closes, makes a rhapsodic vow to rehabilitate her husband and make him happy with a lot that destiny had cast for him—a smaller lot, to be sure, and in a different neighborhood from the one they had shared in during the political salad-days. This shiny-eyed idealism isn't altogether believable, and I for one don't think Garwood is worth fooling with. But Whitlock accepted the sentimental 19th century view that women were to be society's moral and democratic salvation (but only so long as they didn't run for anything or go into business). So these Garwoods of Grand Prairie, brought down from a false aristocracy into the ranks, assume a middling life, on a middle-class block, in a middle-American town. No doubt they live there yet.

The old court house in Grand Prairie, its mighty blocks of sandstone evenly browned by the justice and equity of the rain and wind, lifted its Doric columns in the sunshine of a June morning. Under the cornice of its pediment the sparrows were scuffling, and in the elms that grew about, dipping their boughs in a stately way to the breeze, blue jays were chattering, while the tame squirrels, the legal pets of the county supervisors, gamboled impudently on the grass and on the graveled walks. Around the four sides of the square the raw brick buildings stood baking in the sun, and at the long hitching racks, gnawed during years of cribbing, horses were stamping and switching at the flies. On any other Monday morning the racks would have been empty, but this day the court house's weatherbeaten doors, fluttering with old notices of sheriff's sales, were swung wide, and through them sauntered lawyers and jurymen and those who could quit the pleasant benches in the yard outside for the mild excitement of the June term of the Circuit Court that day to be begun and holden.²⁶

Today the horses are cars, the hitches are parking spaces; the level is concrete, and the elms are gone. But the rest is recognizable Illinois. You know it whether you live there or only come down weekends to be "in a happy state."

NOTES

1. Frank Luther Mott, *Golden Multitudes: The Story of Best Sellers in the United States* (New York: the Macmillan Company, 1947), pp. 193-194.
2. Alice Payne Hackett, *Seventy Years of Best Sellers* (New York: R. R. Bowker Company, 1967), p. 12.
3. *Seventy Years of Best Sellers*, p. 92.
4. *Seventy Years of Best Sellers*, pp. 98, 100, 121.
5. Randall Parrish, *When Wilderness Was King* (Chicago: A. C. McClurg and Company, 1904), pp. 256-57.
6. Marshall Kirkman, *The Romance of Gilbert Holmes* (Chicago: the World Railway Publishing Company, 1900), p. 76.
7. James D. Hart, *The Popular Book: a History of America's Literary Taste* (New York: Oxford University Press, 1950), p. 206.
8. James Corrothers, *The Black Cat Club* (New York: Funk and Wagnalls Company, 1902), pp. 58-59.
9. James Corrothers, *In Spite of the Handicap* (New York: George Doran Company, 1916), pp. 137-139.
10. Kenny J. Williams and Bernard Duffey, eds., *Chicago's Public Wits: a Chapter in the American Comic Spirit* (Baton Rouge: Louisiana State University Press, 1983).
11. John Habberton, *The Jericho Road* (Chicago: Jansen, McClurg and Company, 1977), p. 11.
12. Quoted in Hamlin Hill, *Mark Twain: God's Fool* (New York: Harper and Row, 1973), p. 9.
13. Edgar Lee Masters, *Mitch Miller* (New York: the Macmillan Company, 1920), p. 262.
14. Francis Grierson, *The Valley of Shadows* (New York: Houghton, Mifflin Company, 1909), p. 77.
15. Belle Owen, *A Prairie Winter* (New York: the Outlook Company, 1903), pp. 28-29.
16. *Golden Multitudes*, p. 191.
17. *The Popular Book*, p. 197.
18. Clara Burnham, *Sweet Clover* (New York: Grosset and Dunlap, 1894), p. 181.
19. Sidney Bremer, "Lost Continuities: Alternative Urban Visions in Chicago Novels, 1890-1915", *Soundings*, 64 (1981), p. 36.
20. Sidney Bremer, "Willa Cather's Lost Chicago Sisters," in *Women Writers and the City*, Susan Merrill Squier, ed. (Knoxville: University of Tennessee Press, 1984), p. 212.
21. Bremer, "Willa Cather's Lost Sisters," p. 215.
22. Edith Wyatt, *True Love* (New York: McClure, Phillips and Company, 1903), p. 90.

23. Willa Cather, *The Song of the Lark* (New York: Houghton, Mifflin Company, 1915), p. 200.
24. Robert Herrick, *The Web of Life* (New York: the Macmillan Company, 1900), p. 135.
25. Robert Herrick, *A Life for a Life* (New York: the Macmillan Company, 1910), pp. 427-428.
26. Elia Peattie, *The Precipice* (Boston: Houghton, Mifflin Company, 1914), p. 117.
27. Brand Whitlock, *The Thirteenth District* (Indianapolis: the Bowen-Merrill Company, 1902), p. 195.

FICTION TO 1915 BIBLIOGRAPHY

This list of titles is highly selective, having been culled from the many hundreds of novels, stories, and otherwise fictionalized narratives about Illinois from its earliest French Colonial days, through the decades after statehood, and into the early 20th century. It attempts to strike a balance between Chicago and downstate fiction, while at the same time suggesting worthy titles from all of the major genres of the age: the historical romance, the novel of domestic sentiment, the comedy of manners, the realistic character study, and the novel of political and social reform. Titles with annotations are either those still in print today in inexpensive paperbound editions, or out-of-print books deserving special mention (a few of the titles without annotations are discussed in the "Fiction to 1915" essay, in conjunction with which this bibliography should be used). Readers interested in the plots and themes of the many remaining books of fiction about Illinois published between 1800 and 1915 should consult the definitive bibliography on the subject: Kilpatrick-Hoshiko's *Illinois!Illinois!*

Ade, George. *The America of George Ade (1866-1944); Fables, Short Stories, Essays* (Jean Shepard, ed.). New York: G.P. Putnam's Sons, 1961.

Though out of print, this is perhaps the best anthology of Ade's multifarious writing.

Artie; A Story of the Streets and Town. Chicago: Herbert S. Stone and Co., 1896.

Ade's first book is a series of sketches growing out of his Chicago journalism. The city scene is observed with a keen eye to satire, and the humor is still fresh after nearly a century.

Doc' Horne; A Story of the Streets and Town. Chicago: Herbert S. Stone and Co., 1899.

This collection of vignettes (again from Ade's copious journalistic output), is, sadly, the only one of his books currently in print (from Irvington Publishers).

Anderson, Sherwood. *Windy McPherson's Son*. New York: John Lane Co., 1916. [Chicago: University of Chicago Press, 1965; paperbound edition based on Anderson's own revisions of 1922]

This was Anderson's first published novel, the story of young Sam McPherson, who comes to Chicago from Caxton, Iowa and soon becomes a major force in the city's financial and business world. The novel remains readable today, despite its rather grandiose claims about the spirituality and romance of business. [Note: the University of Chicago Press paperbound edition has recently gone out of print, but copies can sometimes be obtained from the larger textbook suppliers.]

Marching Men. New York: John Lane Co., 1917.

The idealized and sometimes preachy story of Beau McGregor's struggle to organize the workers of Chicago into one big union.

Armstrong, Leroy. *Byrd Flam in Town; Being a Collection of that Rising Young Author's Letters*. . . .Chicago: John Bearhope Company, 1894.

Letters of a country bumpkin newly in Chicago, written back home to True's Mills, Indiana. A good example of late 19th century American humor.

Austin, Mary. *A Woman of Genius*. Garden City, N.Y.: Doubleday, Page and Company, 1912.

An interesting problem novel about a woman's difficult choices between marriage and a career.

Bachelor, Irving. *A Man for the Ages*. Indianapolis: The Bobbs-Merrill Co., 1919.

Barton, William. *The Prairie Schooner; A Story of the Black Hawk War*. Boston: W.A. Wilde Co., 1900.

Bech-Meyer, Nico. *A Story from Pullmantown*. Chicago: Charles H. Kerr and Company, 1894.

Social novel about the Pullman Strike from labor's point of view.

Bonney, Edward. *Banditti of the Prairies*. Chicago: Edward Bonney, Publisher, 1850.

Often said to be the first novel published in Chicago, Bonney's book might better be classified as personal reminiscence (indeed many libraries treat it as such). *Banditti* chronicles the murderous violence of the Illinois frontier, from the Rock Island area to Nauvoo, where, as might be expected, the author includes a typical attack on Joseph Smith and the Mormons. For all its faults, *Banditti of the Prairies* has proved an enduring piece of western Americana. The University of Oklahoma Press published a scholarly edition (ed. by Phillip Jordan) in 1963.

Brown, Katharine Holland. *Diane; A Romance of the Icarian Settlement on the Mississippi River*. New York: Doubleday, Page and Co., 1904.

Burnham, Clara Louise. *Sweet Clover: A Romance of the White City*. Boston: Houghton, Mifflin, 1894.

The Columbian Exposition as *complete* setting. This longish love story emphasizes the transcendent idealism of the "Fair," in sharp distinction to the critical tradition established by Robert Herrick and other male novelists.

Bushnell, William. *Prairie Fire!*. Chicago: Walter B. Sloan, Publisher, 1854.

Bushnell was one of the most popular and prolific of the early Chicago editors and writers. *Prairie Fire!* is a Cooperesque romance of lost maidens and Indian captivities, set on the central Illinois prairies.

Carr, Clark. *The Illini*. Chicago: A.C. McClurg and Co., 1904.

Cather, Willa. *The Song of the Lark*. Boston: Houghton, Mifflin, 1915. [Houghton, Mifflin, 1983].

Though only two sections of this lengthy novel are set in Chicago, the story as a whole deserves consideration as Illinois, or at least midwestern, literature. Thea Kronborg, the protagonist, lives her girlhood on the plains of eastern Colorado (Moonstone is the name of the town), then moves successively further eastward to Chicago, New York, and Europe in her quest to become a great artist and singer. Without question, *The Song of the Lark* is one of the finest treatments of the theme of a small-town childhood as preparation for life in the city and the greater world.

Catherwood, Mary Hartwell. *Old Kaskaskia*. Boston: Houghton, Mifflin, 1893.

Spanish Peggy: A Story of Young Illinois. Chicago: Herbert S. Stone, 1899.

The Spirit of an Illinois Town and the Little Renault; Two Stories of Illinois at Different Periods. Boston: Houghton, Mifflin, 1897.

Chatfield-Taylor, Hobart. *Two Women and a Fool*. Chicago: Stone and Kimball, 1895.

Cooke, Grace. *The Grapple; A Story of the Illinois Coal Region*. Boston: L.C. Page and Co., 1905.

A fair-minded account of early efforts to unionize coal-miners in Illinois.

Corrothers, James. *The Black Cat Club*. New York: Funk and Wagnalls Company, 1902.

A rare collection of black Chicago humor and folklore from the turn of the century.

Crane, James. *The Two Circuits; A Story of Illinois Life*. Chicago: Jansen, McClurg and Co., 1877.

A novel of Methodist itinerant life, reminiscent in its local color and genre materials of Edward Eggleston's more famous *The Circuit Rider* (1874).

Curtis, Wardon. *The Strange Adventures of Mr. Middleton*. Chicago: Herbert S. Stone and Co., 1903.

A quaint sort of Chicago *1001 Nights*

Darrow, Clarence. *An Eye for an Eye*. New York: Fox Duffield and Co., 1905.

Dell, Floyd. *Moon-Calf*. New York: Alfred A. Knopf, 1920.

The Briary-Bush. New York: Alfred A. Knopf, 1921.

A pair of autobiographical novels by one of Chicago's young literary leaders (until he moved to New York in 1913). Both books treat the "modern" artist's struggle against the conventional constraints of society first in small-town Illinois and later in Chicago.

Douglas, Amanda. *A Little Girl in Old Chicago*. New York: Dodd, Mead and Co., 1904.

Dreiser, Theodore. *Sister Carrie*. New York: Doubleday Page and Co., 1900. [Note: In 1981 the University of Pennsylvania Press published an authoritative edition which restored some of Dreiser's original text edited out by Doubleday. *Sister Carrie* is currently in print in several inexpensive paperbound editions.]

Sister Carrie was Dreiser's first novel. Infamous in its own day as the "immoral" story of Carrie Meeber, it has settled comfortably today into the position of an American classic. *Sister Carrie* divides its time about equally between Chicago and New York, with the title character gradually making her way toward economic security by forming sexual liaisons first with the "drummer" Drouet, and later with the richer and more fashionable saloon-manager Hurstwood. For a contemporary audience, the novel's mild sexual daring is not a problem, though Dreiser's ponderous and overblown style may be.

Jennie Gerhardt. New York: Harper and Brothers, 1911. [New York: Schocken Books, 1982]

Dreiser's answer to his critics, some ten years after *Sister Carrie*'s less-than-enthusiastic reception, was this even more naturalistic and despairing novel, the story of the title character's struggle against the stacked deck of naturalistic determinism, and her final stoic acceptance of a life of loneliness and deprivation. Probably too bleak for a high-school or college classroom, despite Dreiser's detailed Chicago setting.

The Titan. New York: John Lane, 1914. [New York: Signet New American Library, N.D.]

In some ways this is the most interesting of Dreiser's three great Chicago novels. It is the middle volume of his "Trilogy of Desire," the story of financier Francis Cowperwood (modeled loosely on the Chicago traction magnate, Charles Yerkes), covering the glory years of this romanticized, larger-than-life businessman.

Eggleston, Edward. *The Graysons: A Story of Illinois*. New York: The Century Co., 1887.

ham, Eliza. *Life in Prairie Land*. New York: Harper and Brothers, 1846. [N.P.: Nieukoop, B. De Graaf, 1972]

Though more properly listed under non-fiction, *Life in Prairie Land* does have some pronounced fictional characteristics, including a good deal of dialogue and a number of interpolated tales. But whether fiction or non-fiction, the book is an impressive creation: romantic in the Emersonian sense, alive both to the aesthetics of the virgin prairie landscape and the mores of the fledgling Illinois society, and full of believable, palpable characterizations. The reprint edition mentioned above, while too expensive for classroom use, has an excellent introduction by Madeleine Stern.

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, Timothy. *The Life and Adventures of Arthur Clenning*. Philadelphia: Tower and Hogan, 1828.

One of the earliest published novels with an Illinois setting, by one of the earliest Mississippi Valley writers.

ch, Mary Alice [Octave Thanet]. *The Heart of Toil*. New York: Charles Scribner's Sons, 1898.

The Man of the Hour. Indianapolis: Bobbs-Merrill Company, 1905.

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man, Isaac. *The Lucky Number*. Chicago: Way and Williams, 1896.

By Bread Alone. New York: McClure, Phillips and Co., 1901.

Friedman was a wealthy socialist whose novels and stories form a sympathetic if sentimentalized portrayal of the Chicago underclass around 1900.

er, Henry Blake. *The Cliff-Dwellers*. New York: Harper and Brothers, 1893 [New York: Irvington, 1981]

Along with *With the Procession*, this novel is part of Fuller's definitive "comedy of manners and money" about 1890's Chicago. It is the story of several related social and economic rises and falls, particularly that of George Ogden, an easterner who loses his cultural bearings in the welter of Chicago business life. The action is played out largely within the new "skyscraper" (the Clifton) from which the novel takes its metaphorical title.

With the Procession. New York: Harper and Brothers, 1895. [Chicago: University of Chicago Press, 1967]

This very fine novel tells the story of the Marshall family and its unsuccessful attempt to rejoin the head of Chicago's social, economic, and cultural procession. Jane, the most thoughtful of the Marshall daughters, undertakes their social rehabilitation, while urging her father David, a wholesale grocer, to get involved in civic philanthropy and affairs. Jane herself is also committed to social welfare projects *ala* Hull House and is a great reader and attender of lectures. Though none of her plans turns out perfectly, and some of them actually end up hurting the family, Fuller treats Jane with comic sympathy and makes her the ethical norm for his probing novel.

Under the Skylights. New York: Appleton and Co., 1901.

Garland, Hamlin. *Rose of Dutcher's Coolly*. Chicago: Stone and Kimball, 1905. [Lincoln, Nebraska: University of Nebraska Press, 1969]

This is perhaps Garland's best novel. Like *The Song of the Lark* it treats the initiation of a young country woman into the myriad life of Chicago. Rose Dutcher, having spent her girlhood on her father's Wisconsin farm (hence "Dutcher's Coolly"), goes first to college in Madison, and then on to Chicago to "find herself." In the city, aided by friends and a conveniently-created role model (a woman physician named Isabel Herrick), Rose eventually discovers her vocation as a poet, and the end of the novel shows her making a commitment to it that will preclude many of the more conventional things of life—perhaps including even marriage and family. Though not of the quality of Cather's later treatment of the same subject, *Rose of Dutcher's Coolly* is a credible account of a romantic girl who becomes a strong and uncompromising woman. As such it makes a good pairing with *The Song of the Lark*.

Gestenberg, Alice. *Unquenched Fire*. Boston: Small, Maynard, 1912.

Givens, Robert. *Land Poor; A Chicago Parable*. Chicago: [The Franklin Printing Co.,] 1884.

Glaspell, Susan. *The Glory of the Conquered*. New York: F. A. Stokes, 1909.

Gogin, Oliver. *The Country Jake*. Montreal: Broadway Publishing Co., 1903.

Goodhue, James. *Struck A Lead; an Historical Tale of the Upper Lead Region*. Chicago: Joseph Cover, Jr., Publisher, 1883.

Grierson, Francis. *The Valley of Shadows*. Boston: Houghton, Mifflin Co., 1909. [New Haven: College and University Press, 1970]

Strikingly original and beautifully written, unforgettable once read. *The Valley of Shadows* is Grierson's masterwork and one of the finest evocations of time and place in all regionalist literature. While the book is certainly not a novel, it is a highly fictionalized reminiscence, and the first 12 chapters (the "Sangamon Sketches") have a thematic unity that makes them profitable to teach either in high school or college. The lyricism, dialect, and deeply probing symbolism are all splendidly handled by Grierson as he develops what he takes to be the archetypal themes of Illinois culture in the late 1850's: Lincoln, the garden, evangelical religion, and the approaching apocalypse of the Civil War. The College and University Press edition provides an accurate text and an authoritative introduction by Harold P. Simonson, who is also the author of a critical volume on Grierson.

This inexpensive edition makes available to the contemporary reader some of Hall's best stories, including the influential "Indian Hater." The stories were originally published between 1832 and 1835.

Harris, Frank. *The Bomb*. New York: Mitchell Kennerley, 1909.

A detailed fictional account of the Haymarket affair of 1886. Harris' protagonist, an anarchist named Schnaubelt (invented rather than historical) throws the fatal bomb, escapes to Bavaria, and from there follows the trial and subsequent execution of several innocent men.

Hay, John. *John Hay's Pike County*. George Monteiro, ed. Macomb, Illinois: Western Illinois University Monograph Series, Number 3, 1984.

This inexpensive and useful paperbound republishes seven of Hay's local color ballads and his two tales from 1869 and 1871, "The Foster-Brothers" and "The Blood-Seedling."

Herrick, Robert. *Chimes*. New York: the Macmillan Co., 1926.

This late novel is an unflattering treatment of the University of Chicago, where Herrick taught for more than twenty years.

The Common Lot. New York: the Macmillan Co., 1904.

The Gospel of Freedom. New York: the Macmillan Co., 1898.

Memoirs of an American Citizen. New York: the Macmillan Co., 1905. [Cambridge: Harvard University Press, 1963]

The ironic first-person "autobiography" of Van Harrington, country boy from Indiana who makes it big in Chicago's meatpacking industry by pulling himself up by other people's bootstraps and then taking all the credit (and all the profit, too). *Memoirs* is an eminently teachable book, and Herrick's use of real events in Chicago labor history—notably the Haymarket affair—makes the novel an entertaining way of introducing students to the important social issues in Chicago during the years 1880-1900.

The Web of Life. New York: the Macmillan Co., 1900.

Hirsch, Charlotte. *The Cage*. New York: D. Appleton and Co., 1907

An honest look at the life of the working poor in the pre-Haymarket years in Chicago.

Holbrook, Elizabeth. *Old' Kaskia Days*. Chicago: the Schulte Publishing Co., 1893.

Holley, Marietta. *Samantha at the World's Fair*. New York: Funk and Wagnalls, 1893.

Long and loosely organized narrative by one of the late 19th century's most popular humorists.

Humphreys, Mary. *Jack Racer*. New York: McClure, Phillips and Co., 1901.

Small-town (Pekin) saga of the title character and those he influences during a career in law, legislating and love.

Kirkland, Joseph. *Zury: The Meanest Man in Spring County*. Boston: Houghton, Mifflin, 1887. [facsimile reprint, University of Illinois Press, 1956, with an introduction by John T. Flanagan]

Though long and out of print, *Zury* is truly an Illinois classic, the one "downstate" novel strong enough to keep company with the dozen or so fine Chicago fictions of the same era. Kirkland's self-styled "realistic" novel is in fact a homely romance of pioneering in the expansive years after the War of 1812. The title character (Zury is short for "Usury"!) is a memorable mix of comic parsimony, shrewd dialect wit, and mythic pioneer.

The McVeys. Boston: Houghton, Mifflin, 1888.

A sequel to *Zury*, and generally regarded as inferior to the earlier work, *The McVeys* is nonetheless full of local color and history from Illinois during the 1850's.

The Captain of Co. K. Chicago: Dibble Publishing Co., 1891.

A mildly realistic account of Illinois' involvement in the Civil War.

Kirkman, Marshall. *The Romance of Gilbert Holmes*. Chicago: The World Railway Publishing Company, 1900.

Despite the unlikely publisher, and Kirkman's dubious literary credentials (he was the author of *The Science of Railways* in 12 volumes), this is a fine historical romance, set on the west central Illinois prairies during the 1820's and 30's.

Laughlin, Clara. *"Just Folks"*. New York: the Macmillan Co., 1910.

The Penny Philanthropist. New York: Fleming H. Revell Co., 1912.

Lee, Hannah. *The World Before You*. Philadelphia: George S. Appleton, 1844.

Locke, David. *A Paper City*. New York: Charles T. Dillingham, 1879.

A vigorous satire of town-booming in Illinois at mid-century, but seriously flawed by its sentimental romance plot.

Maisters, Edgar. *Mitch Miller*. New York: the Macmillan Co., 1920.

Idyllic boyhood in "Old Salem, Illinois" before 1900; similar in tone and idiom to Twain's *Tom Sawyer* and *Huckleberry Finn*.

Children of the Marketplace. New York: the Macmillan Company, 1922.

A historical novel set in Jacksonville and Chicago, 1830-1860, and featuring Stephen Douglas as its principal real-life personage.

Morris, Frank. *The Pit; A Story of Chicago*. New York: Doubleday, Page and Co., 1903.

The rise and fall of Board of Trade magnate Curtis Jadwin, whose corner in wheat fails only because of the fecundity of nature herself.

O'Brien, Howard. *New Men for Old*. New York: Mitchell Kennerley, 1914.

A business novel with a difference: a benevolent employer and a positive outcome; also has interesting descriptions of contemporary Chicago architecture.

Owen, Belle. *A Prairie Winter*. New York: The Outlook Co., 1903.

Quietly lyrical journal of a winter season on the northern Illinois prairie.

Parkhurst, Henry. *A Military Belle*. New York: F. Tennyson Neely, 1898.

One of the better historical romances about the Black Hawk War.

Parrish, Randall. *When Wilderness was King*. Chicago: A.C. McClurg and Co., 1904.

Patterson, Joseph. *Rebellion*. Chicago: Reilly and Britton Co., 1911.

Payne, Will. *Jerry the Dreamer*. New York: Harper and Brothers, 1896.

The Money Captain. Chicago: Herbert S. Stone and Co., 1898.

Mr. Salt. Boston: Houghton, Mifflin and Co., 1903.

Three important and readable novels from turn-of-the-century Chicago, all using important historical events in a developed urban setting.

Peattie, Elia. *The Precipice*. Boston: Houghton, Mifflin Co., 1914.

A neglected novel from the "Chicago Renaissance" that deserves to be better known. Kate Barrington, from the small midwestern town of Silvertree, goes to the city to get an education at the University of Chicago, but then returns home to her family and a somewhat cramped existence. Following her mother's death, Kate once again moves to Chicago and becomes a social worker, gradually discovering a strong political and moral commitment to equal rights for women.

Perley, T. E. *From Timber to Town; Down in Egypt*. Chicago: A. C. McClurg and Co., 1891.

Richardson, John. *Hardscrabble; or, The Fall of Chicago. A Tale of Indian Warfare*. New York: DeWitt and Davenport, 1856.

A rousing and sanguinary adventure in the mode of Robert Montgomery Bird's *Nick of the Woods*.

Roe, Edward. *Barriers Burned Away*. New York: Dodd and Mead, 1872.

[New York: Irvington Publishers, N.D.]

This didactic novel is remembered for its description of the 1871 Chicago Fire (one of the first in fictional print), but in fact the story is several hundred pages of tedious romance and religious moralizing, while the fire itself is a short interlude of lurid excitement.

Sheldon, Charles. *In His Steps*. Chicago: Advance Publishing Co., 1898. [New York: Putnam, N.D.]

This odd and enormously successful story, subtitled "What would Jesus do?," was written by a Topeka, Kansas Congregational minister, set in a fictional downstate Illinois town (and then in Chicago), and

read all across America in the years following its publication. The novel represents the genesis, growth, and social triumph of an evangelical movement based on emulation of Jesus in all ethical matters. *In His Steps* has had a lasting popularity: in 1985 there are more than half a dozen editions in print (most from small Christian publishers).

Sinclair, Upton. *The Jungle*. New York: Doubleday, Page and Co., 1906. [New York: Bantam, N.D.]

The Jungle is one of the most effective "political" novels ever written, and one of the few Illinois classics that obviously belongs to the whole American nation. Though centrally concerned with exposing the horrendous working conditions in Chicago's "Packing-town" around the turn of the century, and determined to preach its call for socialist revolution, Sinclair's novel is at its most engaging in dramatizing the failure of "Americanization": what the Lithuanian Rudkus family loses in Chicago is everything from their mother culture that makes them human and happy; what they gain in the city—the few that survive—is a denatured and devalued material subsistence. Sinclair's bleak vision (which he optimistically thought would soon be redeemed by socialism) makes for oppressive but compelling reading. Hence *The Jungle* forms a good teaching companion to Jane Addams' equally classic but much more positive account of "Americanization," *Twenty Years at Hull House* (1909).

Tarbell, Ida. *He Knew Lincoln*. New York: McClure, Phillips and Co., 1907.

Tarkington, Booth. *Penrod*. New York: Doubleday, Page and Co., 1914.

While Tarkington and his work are usually associated with Indiana, *Penrod* is said to be based on the author's memories of visiting relatives in Illinois. *Penrod* is a classic of American juvenilia, still in print today, though, not in paperback.

Tobenkin, Elias. *Witte Arrives*. New York: Frederick A. Stokes Co., 1916.

A novel about the "Americanization" of a Russian Jewish immigrant, Emil Witte, who perseveres in the strange new world of Chicago in the 1890's, and finally makes it as a big-time journalist in New York. The story's positive outcome makes a nice contrast to other novels of the type, notably Upton Sinclair's *The Jungle* (see above), and Abraham Cahan's *The Rise of David Levinsky* (1917).

Warren, Maude. *The Main Road*. New York: Harper and Brothers, 1913.

Whitlock, Brand. *The 13th District*. Indianapolis: Bobbs-Merrill Co., 1902.

A reform-minded novel by a man who would later be the progressive reform mayor of Toledo, Ohio. *The 13th District* is an objective account of corruption in politics—in this case in the 13th Illinois congressional district downstate.

Wilkey, Walter. *Western Emigration; Narrative of a Tour to... "Edensburg" (Illinois)*. New York: G. Clairborne, and Others, Publishers, 1839.

An effective early satire of land-booming in Illinois.

Wilson, Harry. *The Boss of Little Arcady*. Boston: Lothrop, Lee and Shepard Co., 1905.

A whimsical story of small-town Illinois after the Civil War, saturated with local color, genre characters and scenes, and humor.

Wyatt, Edith. *True Love*. New York: McClure, Phillips and Co., 1903.

An engaging comedy of manners, reminiscent of the novels of Henry Blake Fuller, set in Chicago and the fictional downstate town of Centerville.

SECONDARY BIBLIOGRAPHY

As with the primary titles, this list is selective, highlighting the critical writing on Illinois fiction 1800-1915 (or thereabouts). No attempt has been made to list all (or even most) of the journal articles on individual authors or works; such an exhaustive compilation is beyond the scope of the *Reader's Guide*, which is primarily intended to help teachers and general readers to find texts and criticism of obscure writers. And, in the case of major figures such as Theodore Dreiser or Frank Norris, there is a rich tradition of well-known critical writing that need not be mentioned here. All the books listed below are easily accessible in public and university libraries, and a fair number are currently in print.

Anania, Michael. "A Commitment to Grit." *Chicago*, 32 (Nov. 1983), pp. 200-207.

A contemporary poet and novelist living in Chicago reflects on a century and more of Chicago fiction.

Andrews, Clarence. *Chicago in Story: A Literary History*. Iowa City: Midwest Heritage Publishing Co., 1982.

An inclusive but difficult-to-use compendium of information about Chicago literature. *Chicago in Story* is a rich sourcebook for those who are willing to be patient searchers.

Bremer, Sidney. "Lost Continuities: Alternative Urban Visions in Chicago Novels, 1890-1915." *Soundings*, 6 (1981), 29-51.

"Willa Cather's Lost Chicago Sisters." In *Women Writers and the City* (Susan Merrill Squier, ed.). Knoxville: University of Tennessee Press, 1984.

These two closely interrelated essays, once they are more widely read by scholars and critics, should do much to change the way we think about the Chicago novel. Bremer's argument is that there exists a significant group of Chicago novels by women, published between 1890 and 1915, which have not been read, appreciated, and studied with anything like the attention critics have given to Fuller, Herrick, Dreiser, and others. Hence, she believes, we have an incomplete and flawed image of Chicago (indeed, of the city more generally in literature) that badly needs correction. According to Bremer, Chicago novels by women "present the city as part of a life experience that is continuous, embedded in natural forces and in communal ties and conflicts." This vision is opposed to what she calls the "objectifying" urban imagery of the male novelists, an imagery that forms an important part of their overall negative view of the city and its human and social prospects.

y, Robert. *Rediscoveries: Literature and Place in Illinois*. Champaign: University of Illinois Press, 1982.

Critical essays on classic and lesser-known Illinois literature, mostly fiction, from the early 19th century until the eve of World War I. *Rediscoveries* analyzes relatively few texts, but does look at them as artistic wholes and in depth; moreover, it attempts to synthesize Downstate and Chicago into a single literature of Illinois and to relate 19th century Illinois culture and landscape to the contemporary scene.

mer, Dale. *Chicago Renaissance*. New York: Appleton-Century, 1966.

An engagingly written and generally reliable history of the so-called "Chicago Renaissance" (1910-1925) in letters.

ey, Bernard. *The Chicago Renaissance in American Letters*. East Lansing: Michigan State College Press, 1954.

Duffey's book has the reputation among scholars as the best critical account of the "Chicago Renaissance". Strong on social history and sources; less good in its judgments of value.

can, Hugh. *The Rise of Chicago as a Literary Center*. Totowa, N.J.: Bedminster Press, 1964.

A sociological study of Chicago's literary culture, concentrating on the years between 1885 and 1920, and emphasizing literature's derivation from journalism.

y, Lennox. "Chicago and the 'Great American Novel.'" University of Chicago, PhD. dissertation, 1935.

Still a standard reference, listing some 500 novels about Chicago published to its date.

was, John. "Eliza Farnham's *Life in Prairie Land*." *The Old Northwest*, 7 (1981-82), pp. 136-45.

"Early Illinois Author John L. McConnel and 'The

Ranger's Chase'". *Journal of the Illinois State Historical Society*, 73 (1980), pp. 177-188.

Both of these articles are important contributions to the ongoing rediscovery of earlier 19th century downstate literature, especially books and short stories by little-known or unknown writers.

Hurt, James. "Images of Chicago," in Roger Bridges and Rodney Davis, eds., *Illinois: Its History and Legacy*. St. Louis: River City Press, 1984.

A survey of literature about Chicago, analyzing the major images by which writers have tried to understand the city.

Kilpatrick, Thomas L. and Patsy-Rose Hoshiko. *Illinois! Illinois! An Annotated Bibliography of Fiction*. Metuchen, N.J.: Scarecrow Press, 1979.

An astonishing and monumental labor: 1554 books (either novels or short-story collections) about Illinois, with every entry read and annotated by the compilers. Obviously, *Illinois, Illinois* is an essential reference for the study of the state's literature.

Nemanic, Gerald, ed. *A Bibliographical Guide to Midwestern Literature*. Iowa City: University of Iowa Press, 1981.

Contains a valuable section on Illinois.

Rogers, Bernard. "The Chicago Novel." *Illinois Issues*, 9 (Nov. 1983), pp. 17-24.

Smith, Carl. *Chicago and the American Literary Imagination, 1880-1920*. Chicago: University of Chicago Press, 1984.

Smith approaches the literature of Chicago from an interdisciplinary point of view (literary criticism and urban studies principally). He organizes his study around the Chicago subjects that seemed to be most important to the writers of the period: business, railroads, buildings, and the Stockyards. While not limited to fiction, Smith's book does discuss a good number of novels, some of them not at all well known (Will Payne's fiction, for example). Because *Chicago and the American Literary Imagination* was published in paperback (albeit still rather expensive at \$15), it might well be used as the organizing text in a course on Chicago literature, either at the advanced high-school or undergraduate level.

Williams, Kenny. *In the City of Men: Another Story of Chicago*. Nashville: Townsend Press, 1974.

Prairie Voices: A Literary History of Chicago from the Frontier to 1893. Nashville, Townsend Press, 1980.

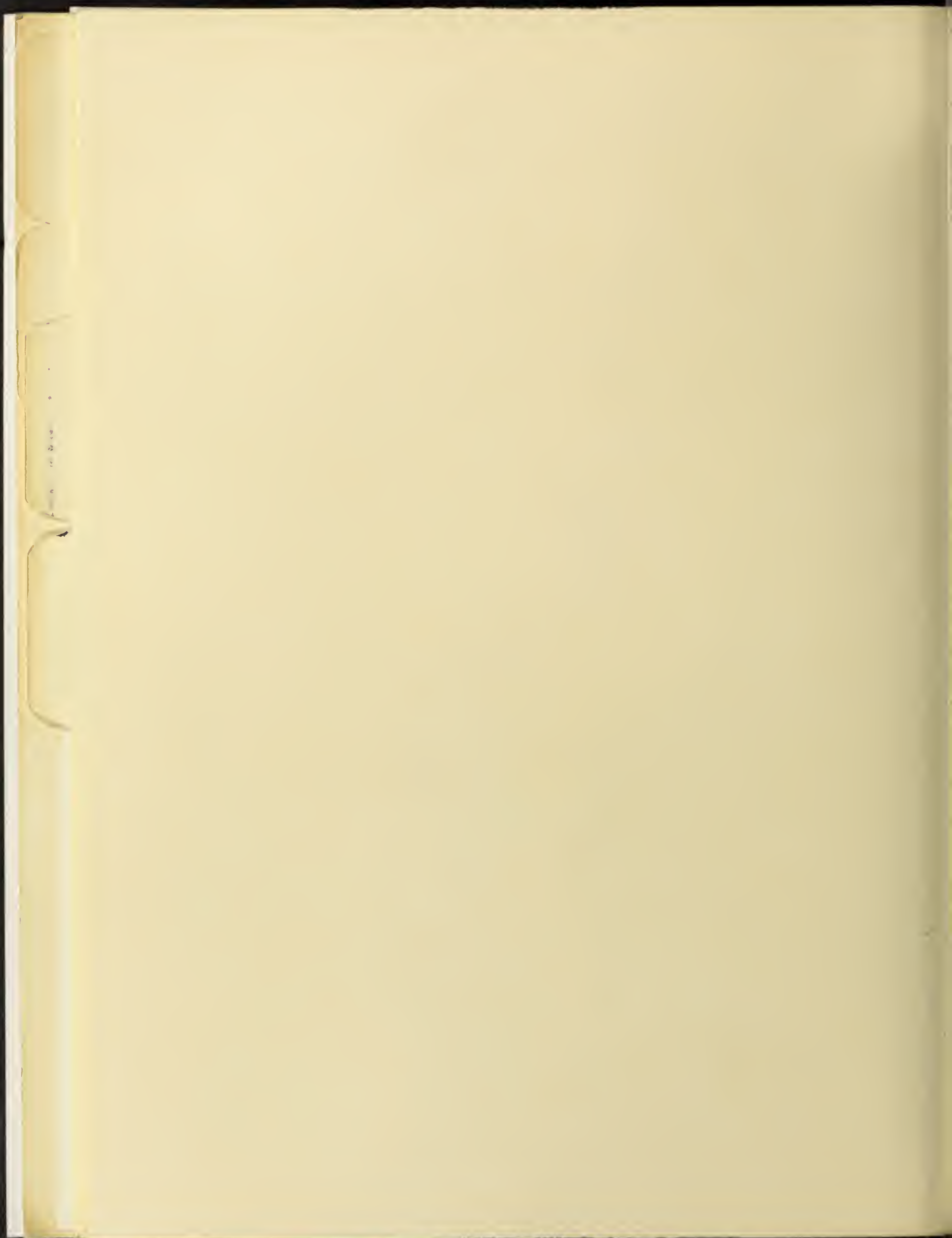
The former of these concentrates mainly on the 1890's, while the latter (a very compendious work) covers, in addition to novels, journalism and non-fiction narrative. *Prairie Voices* is quite useful as a sourcebook, and has valuable appendices on the publishing of Chicago fiction.

FICTION SINCE 1915

POETRY

MEN

SUPPLEMENTARY
BIBLIOGRAPHIES



III. FICTION SINCE 1915 by James Hurt

Travelers in the vast emptiness of the early Illinois prairies used to travel "point to point"; they would take a fix on some landmark in the direction they were going, travel to that, and then pick another goal. The 1554 items in the Kilpatrick-Hoshiko bibliography of Illinois fiction and even the 109 items in the present selective bibliography perhaps constitute academic prairies, flat lists of titles insufficiently differentiated for easy negotiation.

Let us see if we too can travel "point to point" and select a short list of titles around which we can orient ourselves. This might well take the form of a reading list for a very short course on modern Illinois fiction, with running suggestions of items "for further reading." There is no implication that the titles on the list are the "best" ("And now the envelope, please."), only that they are convenient exemplars of some major topics in Illinois fiction. For the sake of discussion, we might identify four such topics ("units" in our mini-course): The Coming of Modernism, The Chicago Tradition, The Chicago Anti-Tradition, and The Contemporary Illinois Novel.

Virginia Woolf dated the advent of modernism as "in or about December, 1910," when, she said, "human character changed."² Illinois figured heavily in that change, through the work of the writers of the Chicago Renaissance, but no such precise date can be fixed for the coming of modernism in Illinois fiction. The nineteenth-century novel died and the modern novel was born somewhere around the time of the First World War, but birth-and death-dates are unavailable. We might begin our bare-bones mini-course, though, by sampling some Illinois fiction of the years just after the Chicago Renaissance. Ben Hecht's *Erik Dorn* (1921) or Sherwood Anderson's Illinois stories—"The Triumph of a Modern," "A Chicago Hamlet," "Milk Bottles," and "The Man's Story" (all 1923)—would all be appropriate for this purpose.

Let us take "Milk Bottles" as a brief example of what modernism meant in terms of Illinois fiction.³ It is a slight story, only eight pages long, and seems at first to consist only of a handful of loosely connected anecdotes. The speaker is a writer living through a scorching hot summer in a rooming house on the North Side of Chicago. Very late one night, "a little off his head" from the heat, he goes for a walk down to the lake. As he goes out into the street, a half-filled bottle of spoiled milk crashes to the pavement near him, thrown by a burlesque actress in the rooming house, tense and angry from the heat. At the lakeside park, filled with families sleeping out-of-doors to escape the heat, he accidentally knocks over another half-filled bottle of sour milk.

On his way back to his apartment, he meets a friend named Ed, an advertising copy writer with literary aspirations. Ed invites him into his apartment and shows him something he has written:

The thing he had written concerned some mythical town I had never seen. He called it Chicago, but in the same breath he spoke of great streets flung up into night skies, and a river, running down a path of gold into the boundless West. (308)

On the floor, however, are a few sheets of paper on which Ed has written, in a fit of irritation and frustration, something else about Chicago. The narrator reads it quickly before Ed snatches it from him and throws it out the window. It is a slight sketch about "a half-filled bottle of spoiled milk standing dim in the moonlight on a window sill," but it strikes the narrator as powerful and truthful, unlike the overblown prose Ed is so proud of. It is "another bit of the kind of writing that is—for better or worse—really presenting the lives of the people of these towns and cities" (309).

So far the story has been full of pieces of writing: Ed's "false" story about Chicago, his "true" story, and the narrator's own work in progress. But there is yet another text in this text. The narrator goes home and spends a sleepless night imagining what had led Ed to write his sketch about the milk bottle. He imagines that Ed has been given a rush assignment at the advertising agency to write an advertisement for condensed milk. Ed has produced a drawing of an idyllic, pastoral landscape going into a funnel with a can of condensed milk at the other end. The ad/caption reads: "The health and freshness of a whole countryside is condensed into one can of Whitney-Wells Condensed Milk." He has gone home to his empty, disorderly apartment, made a sandwich, discovered that his milk was sour, tried futilely to write, and gone for a walk, during which he has thought about the failures of his youthful dreams, tried to talk to a woman on a park bench (without success), and overheard a married couple's banal quarrel: "You come in here. You can't put that over on me. You say you just want to take a walk, but I know you. You want to go out and blow in some money. What I'd like to know is why you don't loosen up a little for me" (312). He has gone home and in frustration written his milk-bottle sketch then returned to his lifeless, idealized "serious" writing.

Even in a summary so condensed (like the milk), the hall-of-mirrors complexity that underlies this deceptively simple story should be clear. The many embedded texts, from the narrator's interrupted story to the milk advertisement, bounce comically off each other, as Ed becomes an ironic double for the narrator. It is a story about the psychology of artistic creation. True art, the narrator suggests, comes not from conscious, high-minded idealism ("the health and freshness of a whole countryside") but from the unconscious transformation, perhaps in irritation and frustration, of the details of reality: Ed's real sour milk as opposed to the idealized condensed milk of the ad agency. The narrator's ironic psychologizing extends to himself as well; he realized that the idealized figures in his own story—"a cool-headed, brave people, marching forward to some spiritual triumph"—are really only a displacement of Chicagoans looking for a cool place to sleep on a hot night.

From a slightly different point of view, though, "Milk Bottles" is not just a whimsical analysis of the individual psychology of art but a statement of Anderson's modernist credo. The narrator's abandoned story and Ed's "serious" story, with its river "running down a path of gold into the boundless West," sound remarkably like the fiction of a previous generation of Chicago writers, like Frank Norris's *The Pit*, for example, or Dreiser's *Sister Carrie*, which for all their courage in dealing with contemporary subject matter had only the language and fictional techniques of nineteenth-century melodrama to do so. The suggestion that a quick sketch of "a half-filled bottle of spoiled milk standing dim in the moonlight on a window" might be more "truthful" than an overblown urban epic is a revolutionary one.

Ultimately, though, the model for a modern fiction in "Milk Bottles" is not Ed's milk-bottle sketch but the story itself. "Milk Bottles" is self-referential, folding back upon itself and both containing and transcending its many embedded texts. In the splittings and doublings of the story, from the burlesque actress who throws the initial milk bottle ("I won't stand it! I got to smash everything!"); to Ed, juggling his condensed-milk copy, his city epic, and his milk-bottle sketch; to the narrator, launched by a smashed bottle of milk on a midnight stroll that becomes a spiritual odyssey and half-perceiving, half-creating his double Ed through his hot, sleepless night; to Anderson himself, containing all these milky characters in a story named "Milk Bottles," a modernist fiction is not just being described but is being created.

This fiction, the story suggests, will have certain very specific qualities. One, it will be highly personal and subjective. The epic panorama of a "cool-headed, brave people" marching down "great streets flaming with color" to "some spiritual triumph" is scaled down to an action so slight that it can hardly be said to be an action of all: a walk on a hot night and a tentative, indeterminate encounter with a friend. The "story" will happen almost completely within the mind of the narrator.

Two, it will be a fiction of epiphanic fragments, moments of illumination bound together less by narrative logic than by oblique associations and unique personal reactions. A trivial incident (kicking over a bottle of milk), a snatch of banal conversation ("You say you just want to take a walk, but I know you.") and a random image (a bottle half full of sour milk) can all strike out sparks of meaning bound together in a tenuous and precarious emotional whole.

Three, this fiction will employ a chaste, plain, ironic style. There will be no rivers "running down a path of gold into the boundless West," but rather sentences like the first one: "I lived, during that summer, in a large room on the top floor of an old house on the North Side in Chicago"—twenty-three words with twenty of them monosyllabic.

Four, and finally for the moment, it will be a highly self-conscious and self-referential fiction: writing about itself, or perhaps better, writing that uses itself as a metaphor for the acts of perception and understanding with which it is concerned.

This modernist agenda has native roots; Anderson's narrator thinks that the milk-bottle sketch is "the kind of thing Mr. Sandburg or Mr. Masters might have done after an evening's walk on a hot night in, say, West Congress Street in Chicago" (309). But it also has international resonances; "Milk Bottles" is the kind of story that might have fitted very well into Joyce's *Dubliners*. Anderson's purpose, like Joyce's, is to interpret a city, and his means—the slight, internalized actions, the epiphanic fragments, the style of "scrupulous meanness," and the pervasive self-consciousness—are Joyce's as well. (The parallels, of course, are not coincidental; *Dubliners* seems to have been one of several models for the linked stories of *Winesburg, Ohio*.⁴)

As we move from the fiction of the 1920's to that of the 1930's and 40's, the naturalistic "Chicago novel" comes to dominate the Illinois literary landscape. And if we want to find a very short text to represent these books, many of them very long, we might find it in James T. Farrell's short story "The Fastest Runner on Sixty-First Street" (1950).⁵ The runner is fourteen-year-old Morty Aiken, and the story takes place in the summer of 1919, just after Morty's graduation from grammar school. Most of the brief story is devoted to describing Morty's life: his dreams of becoming an Olympic athlete, his relationship with his respectable, working-class parents, his friendship with the tough but simple-minded Tony Rabuski, and his love for Edna Purcell. The resolution is swift and shocking. Morty has spent the summer, the summer of the 1919 Chicago race riots, hanging out on the street. One evening, his friends suggest that they go looking for Negroes to beat up. When the gang spots a Negro and gives chase, Morty easily outdistances the others and pursues the Negro, alone, into an alley. Other Negroes come out of doorways in the alley and surround Morty, and when the other white boys catch up, they find him dead in the dirt of the alley with his throat cut.

"The Fastest Runner on Sixty-First Street" is, like many or even most of the naturalistic Chicago novels of the 30's and 40's, a maturation story, a story of the passage of a young male from the sheltered innocence of childhood into the adult realities of the Chicago streets. Or perhaps it should be called an anti-maturation story, since, like many of the longer works in the genre, it suggests that to grow up in Chicago is to die. The Chicago of "The Fastest Runner on Sixty-First Street"—and of Albert Halper's novels, Meyer Levin's *The Old Bunch* (1937), Richard Wright's *Native Son* (1940) Willard Motley's *Knock On Any Door* (1947), and dozens of less well known novels—is a world essentially inimical to life. Chicago is Division Street, in the sense Studs Terkel used the name for *Division Street: America*. "Although there is a Division Street in Chicago, the title of this book is metaphorical."⁶ In these Darwinian novels, the melting pot has become the jungle, and races, ethnic groups, classes, sexes, and generations struggle to maintain territorial rights over sharply demarcated and jealously guarded turfs. The misogyny, violence, and self-destruction, and to be initiated into this code is to set one's feet upon the road to death, either literal death or a kind of spiritual dying.

All these themes are implicit in "The Fastest Runner

on Sixty-First Street." At first glance, Morty's sudden, unexpected death seems a matter of blind chance; he appears to be an innocent victim caught up in social forces beyond his control. But on a second reading, Morty comes to appear as far from innocent, and the gentle, idyllic summer of his coming of age becomes an initiation into death. Even Morty's name, with its echo of the French *mort*, suggests where this runner is running to. At the heart of Morty's failure is a failure in the family. Much Chicago fiction is powerfully oedipal, preoccupied with fathers who are either overpowering tyrants or, as in the case of Morty's father, woefully inadequate:

He was a gentle but firm man, and was inarticulate with his son. He believed that a boy should have a good time in sports, should fight his own battles, and that boyhood—the best time of one's life—should be filled with happy memories. (20)

A for his "faded and maternal" mother, "she usually had little to say; her life was dedicated to caring for her son and her husband and to keeping their home clean and orderly" (20).

The moral emptiness of Morty's home leaves him a *tabula rasa* upon which is gradually inscribed the vicious code of the streets. He picks up a casual, unthinking racism from his friend Tony, who, in a simple but perceptive example of the psychology of hatred, defends himself against being called a "Polack" by calling other people "niggers." With growing maturity, sexism deepens along with racism. As a child, Morty "hadn't been shy when he was with girls," but as he falls in love with Edna Purcell, he paradoxically withdraws from her, projects all his own potentially "feminine" qualities onto his fantasy of her, and dreams that she "would one day be his wife just like his mother was his father's wife" (22). Morty is increasingly isolated in a narrow, white, masculine world and takes on its values so completely that chasing and beating up Negroes can seem as "natural" as a game of Knife or Run, Sheep, Run. And the irony of the story is not only that in this world running, emblem of Morty's true self and of life and vitality, can become the instrument of his death, but also that Morty's indoctrination into the code of death occurs within society and with its full approval:

His father and mother were proud of him. His teacher and Mrs. Bixby, the principal of the school, were proud of him. Merchants on Sixty-First Street were proud of him. There was not a lad in the neighborhood who was greeted on the street by strangers as often as Morty. (15)

Chicago naturalism is often thought of as the relentless, ruthless, literal-minded piling up of sordid detail, the antithesis of the cool, oblique, economical modernism Anderson called for in "Milk Bottles." There is some justice in this view, but the contrast is not absolute. The spirit of

modernism touched the Chicago naturalists, too, and the classic works of that tradition are far more artful than they are generally given credit for, ironic interrogations of their brutal, masculinist codes rather than simple expressions of them.

But the argument for this more complex view of Chicago naturalism cannot rest upon a brief, possibly unrepresentative story such as "The Fastest Runner on Sixty-First Street." Let us take Farrell's *Studs Lonigan* trilogy, for example, in many ways the paradigmatic work of the Chicago tradition and sometimes cited as the textbook example of naturalism's excesses.⁷ Already by the fifties, *Time* magazine was calling Farrell "the worst writer in America," and Bette Howland has recently written (in an otherwise sympathetic review of Farrell) that "sometimes he sounds like a man laying bricks."⁸

The reader willing to take a fresh look at *Studs Lonigan*, however, is likely to be struck not by the book's crudity but by its enormous artfulness. The whole of this massive, 1078-page novel is held in potential in its opening paragraph, one of the greatest in American fiction.

Studs Lonigan, on the verge of fifteen, wearing his first suit of long trousers, stood in the bathroom with a Sweet Caporal pasted in his mug. His hands were jammed in his trouser pockets, and he sneered. He puffed, drew the fag out of his mouth, inhaled and said to himself:

Well, I'm kissin' the old dump goodbye tonight. (I.3)

The opening tableau of Studs Lonigan staring at himself in a mirror and constructing a tough-guy persona for himself contains the essence of the central action of the novel: Studs's struggle to define himself in some way compatible with survival in a hostile world. Studs's tragedy, in a way, is that he is an idealist, a Chicago Lord Jim who follows a romantic vision of himself to his own destruction, and the novel is full of variations on this opening mirror scene, in which Studs studies himself either in a literal mirror or in an internalized self-image, costumes himself appropriately, and self-consciously rehearses for the role of his own self.

Much of the novel consists of a sort of "stream of self-consciousness"; oddly, in this novel which is usually thought of as consisting mostly of brawling, naturalistic external action, the most characteristic scenes consist of extended, actionless meditations or reveries. The opening scene continues for nine pages, devoted entirely to Studs gazing at his image in the mirror and engaging in a stream of free association. And this scene is followed immediately by an equally static one in which Studs's father sits on the back porch, gazing out with "reverie-lost eyes" and indulging in a similar string of memories, vague hopes, associations, and inarticulate desires. Such scenes shape the book much more than do the contrasting scenes of external action, street dialogues, and the like, which are, in effect, interpolated in the ongoing inner monologue.

The rhetoric of this monologue is also established in

the opening paragraph. Farrell employs a free indirect style in which the point of view is formally third-person but with the language taking on the coloration of the characters. Thus he can begin with neutral, third-person narration: "Studs Lonigan. . . stood in the bathroom," but by the end of the sentence—"with a Sweet Caporal pasted in his mug"—the language and the sensibility have become Studs's. The language has a modernist "scrupulous meanness," but it is flexible enough to be continually transformed, chameleon-like, into that of the characters. This style gives the novel a pervasive irony, with a constantly shifting and yet omnipresent gap between the narrative voice and those of the characters. For example, in the description of Studs in the second paragraph, we are told that "his long nose was too large for his other features; almost a sheeny's nose." After the bare neutrality of the beginning of the sentence, the brutal, racist "sheeny" slaps us in the face and forces us back partially into the mind of Studs. This double perspective is echoed throughout the rest of the novel, on every level of structure, from the larger architectonic design down to the single word.

The double point of view is paralleled by a number of other doublings and oppositions in the first paragraph, apparent at least in looking back on that paragraph from the perspective of the entire novel. The most obvious is Studs's name. Studs is "Studs" to himself and his friends, a name to which his mother, we shortly learn, strongly objects: "How many times have I forbade you to call him that awful name?" (I.26). To her, he is "William," and the two names run through the book as an emblem of Studs's divided self, like the other oppositions of the first paragraph: the real Studs and his mirror image and the actual child and the fantasized man.

More important, though, if less obvious, is another opposition in the first paragraph, because it has implications for our understanding of the kind of novel Studs Lonigan is. This is an implicit opposition between an enclosed unity and an open variety. From one point of view, the opening paragraph contains the seed of the ending of the book. Studs, when we first see him, is smoking a cigarette; fifteen years and a thousand pages later, he is to die of a lung ailment brought on by dissipation that includes chain-smoking. In his first spoken line, he is kissing "the old dump" of St. Patrick's grammar school goodbye; at the end of the book, he is going to kiss the old dump of the world goodbye.

For all its scope, *Studs Lonigan*, from one point of view at least, has an almost obsessive unity. To see in Studs's initial Sweet Caporal the foreshadowing of his own death might seem merely fanciful if the novel were not so pervaded by images of death. The entire book might be a morality play that teaches a single lesson: "The wages of sin is death" (if "sin" is redefined as the values of Studs's world). Studs, from very early in the book, recurrently broods about death and pictures himself dead. The destructiveness of his street machismo is underscored by an ever-growing roll-call of premature deaths among his friends. Arnold Sheehan, Paulie Haggerty, Shrimp Haggerty, Tommy Doyle, Hink Weber, Slug Mason—the death-list becomes an ominous motif as the novel unfolds, a rolling of

muffled drums as death lands a coloring even to incidental details in the book; evening is "the fitful death of the sun" (I.147), and Studs's working partner as a house painter is named, like the fastest runner, "Mort" (II.63). The rush to death also provides the shape of the historical myth against which Studs's story is set. The novel begins in 1916, when Studs is fourteen, and ends with his death in 1931, at the age of twenty-nine. He dies of weaknesses contracted on New Year's, 1929, when he passed out on the street after a drunken, violent debauch, spent the night in the snow, and contracted double pneumonia which left him with a damaged heart and lungs. For the Marxist Farrell, *Studs Lonigan* is a study in dying culture as well as of a dying man, and for both the crash comes in 1929.

I have emphasized the artistry and the metaphoric unity of *Studs Lonigan* because those are its qualities most often overlooked. But it is as partial and misleading to see only its unifying elements as it is to see only its sprawling inclusiveness. If Stud's cigarette in the opening paragraph anticipates the ending of the book, there is much along the way that it does not anticipate, and if Studs's collapse in the snow and the fall of the stock market in 1929 are metaphorically related and thereby draw the book together toward unity, there are many other details in the book that do not seem to be metaphors for anything, that seem relevant only by contiguity or association, and that lead the book in the direction of complexity and variety. The book's many "catalogues," in which Farrell and his character seem to delight in piling up details of Chicago life, function in this way and give the book much of its vitality, the sense that the allegory of death is not the complete picture of Chicago life.

In the fourth chapter of *Young Lonigan*, for example, we are introduced to old man "O'Brian, father of Studs's friend Johnny O'Brian. O'Brian takes Johnny and Studs out on his business rounds and spends the afternoon talking and joking with the boys. He reminisces about Chicago sports: horseracing, boxing, and baseball:

And the baseball games in the old days of Spike Shannon, Mike Donlin, Fred Tenney, Jimmy Collins, Cy Young, Pat Dougherty, Fielder Jones of the Hitless Wonders, and even earlier when he was a kid, and they had the Baltimore Orioles, and he used to see Kid Gleason pitch, and there was Hit-Em-Where-They-Ain't Willie Keeler. Eh Yah Hughie Jennings. Muggsy McGraw, old Robby, Pop Anson, Brothers and the Delehantys. Hell, even Ty Cobb wasn't as good as Willie Keeler. (I.98)

Studs is completely won over by old man O'Brian and his ability to talk to the boys as if they were equals, and he wishes sadly that his father were like Johnny's. The reader is less charmed; old man O'Brian is a vicious bigot :

You got to put pepper on the tails of these eight-balls. They're lazy as you make 'em. A jew and

a nigger. Never trust 'em farther than you can see 'em. (I.100)

ut even Farrell's sardonic dissection of old man O'Brian does not erase, nor is it intended to, the energy and charm of his catalogues of athletic curiosities. Such ambivalences and oppositions appear in various forms throughout the book.

Descriptions of Chicago naturalistic novels sometimes make them sound as if they were all written by Studs Lonigan himself. But even these brutal male novels contain within themselves their own counter side, their own repudiation of both the moral and artistic codes they develop and examine.

Furthermore, the stereotyped view of the characteristic Chicago novel as a hardboiled tale of male initiation is also complicated by the presence, in the years between 1930 and 1960, of an alternative tradition of Chicago fiction. The fine contemporary Chicago writer Maxine Chernoff has recently ascribed her reaction as a woman to the naturalistic tradition and suggested the possibility of an alternative one:

I don't think that either Algren or Farrell would be choices of role models for a woman writer growing up in Chicago. Many of the writers you think of as the Chicago writers are the brawling barroom kind of writers that might portray a man's point of view. . . . The male tradition seems to me, in my own writing, as distant as what Carl Sandburg did in poetry, say, I would never attempt to do it now or want to follow it.⁹

dney H. Bremer has recently explored an alternative tradition of female Chicago writing during the years of the Chicago Renaissance and has suggested that the novels of "Villa Cather's lost Chicago sisters" develop a different urban myth from that of male writers. Rather than presenting alienated individuals adrift in the urban jungle, these novels characteristically "present the city as part of a life experience that is continuous, embedded in natural forces and in communal ties and conflicts."¹⁰

The alternative Chicago tradition need not be confined to women's writing, however. Bremer's observations would apply not only to such post-Renaissance women's novels as Gwendolyn Brook's *Maud Martha* (1953), but also to such novels by black men as Waters Turpin's groundbreaking *O Canna!* (1939), to the warm, genial novels of the Chicago Greek community by Harry Mark Petrakis, and especially to the Chicago novels of Saul Bellow. *The Adventures of Augie March* (1953), for example, might well be read as an ironic inversion of the naturalistic novel, a sort of reply to *Studs Lonigan*. Augie's Chicago is as dangerous as Studs's, but Augie confronts its dangers not with Studs's rigid, macho self-destructiveness but with a joyful resiliency. Jewish in a predominantly Polish neighborhood on the West Side, he is chased and stoned as a "Christ-killer," but he is "too larky and boisterous to take it to heart." A little more such larkiness might have saved Studs's life. Significantly, the stark, oedipal, father-son competitions of

Studs Lonigan are replaced in *Augie March* by mother-son relationships, and Chicago, not only in this novel but in Bellow's later works as well, takes on a distinctly maternal coloring: warm, chaotic, and endlessly ambiguous, like reality itself.

Such alternative visions of experience must generate fictional forms different from that of the naturalistic novel. What such forms might be may be suggested not only by the open, joyful, picaresque structure of *Augie March* but by the very different form of Gwendolyn Brook's elegant *Maud Martha*.

Maud Martha presents the sharpest contrast imaginable to such a Chicago novel as *Studs Lonigan*.¹¹ Rather than the inclusive gigantism of Farrell's trilogy, Brooks practices a sort of literary pointillism, building up a slight, internalized narrative from brief, lyric fragments. The 180-page novel consists of thirty-four short sections, less like chapters in the conventional sense than like prose poems. Some are bits of narrative—a hospital visit to a dying grandmother, a trip with a child to a department-store Santa Claus—while others are static description ("description of Maud Martha and New York").

Such a structure means that *Maud Martha* does not have a "plot," in the ordinary sense of the word. It presents, rather, a succession of "moments of being,"¹² and the reader must, in effect, construct for himself or herself the continuous narrative these moments imply.

Such an implied narrative has some points of similarity to *Studs Lonigan* as a maturation story covering about fifteen years in a young person's life. *Maud Martha* begins when the protagonist is seven years old and ends when she is in her early twenties, married, and the mother of one child and expecting another. The incidents of external action are remarkably slight: a grandmother dies, Maud Martha's father gets a loan to buy a house, she has two brief romantic involvements and then marries her third beau, Paul Phillips. The couple moves into a disappointing kitchenette apartment, and the marriage is vaguely unhappy. A daughter is born. There are a series of fragmentary, indeterminate experiences: an unsatisfying encounter with an old boyfriend, an overheard racist remark in a hairdressing establishment, a job as a cleaning woman which she quits after one day, and an encounter with a racist department-store Santa Claus. In the last brief section, the Second World War ends (it has not been mentioned previously), and Maud Martha discovers that she is pregnant again.

It might be said of *Maud Martha* what Samuel Johnson said of *Pamela*, that if you read it for the story, you would hang yourself. Brooks seems to conceive of novelistic action rather as Virginia Woolf conceived of it, "not a series of gig lamps symmetrically arranged; but a luminous halo, a semi-transparent envelope surrounding us from the beginning of consciousness to the end."¹³ The important action of *Maud Martha* is not the slight external plot but the inner action of Maud Martha's developing consciousness, as it is suggested in the "luminous halo" around each of the novel's epiphanic fragments.

As with *Studs Lonigan*, the first paragraph is revealing:

What she liked was candy buttons, and books,
and painted music (deep blue, or delicate silver)
and the west sky, so altering, viewed from the
steps of the back porch; and dandelions. (1)

As Studs's "Sweet Caporal" does in *Studs Lonigan*, the image of dandelions arches out and touches down at the end of the book, drawing the novel into a unity. In the last section, Maud Martha is thinking of the end of the war and of the persistence of life:

But the sun was shining, and some of the people
in the world had been left alive, and it was
doubtful whether the ridiculousness of man
would ever completely succeed in destroying
the world—or, in fact, the basic equanimity of
the least and commonest flower: for would its
kind not come up again in the spring? come up,
if necessary!—the smashed corpses lying in
strict composure, in that hush infallible and sin-
cere. (179)

Dandelions, which have already been told are the "least and commonest" flowers, thus furnish a central, framing metaphor for the book. They also furnish one term in an opposition implied in that opening statement of what Maud Martha liked, an opposition between the real and the idealized. The meaning of dandelions as a symbol of reality and of Maud Martha herself is developed in the second paragraph, where they are contrasted with lotuses and other exotic flowers. She would have liked such flowers, we are told, but dandelions "were what she chiefly saw," and "she liked their demure prettiness second to their everydayness; for in that latter quality she thought she saw a picture of herself, and it was comforting to find that what was common could also be a flower" (2).

Unsurprisingly, this initial opposition between real dandelions and idealized lotuses parallels the initial opposition in *Studs Lonigan* between the real boy and the idealized self-image in the mirror; what, after all, is there to write about except reality? But the opposition between reality and illusion is itself diametrically opposite in the two books. Studs never learns what is real and he follows his destructive illusion straight to death; Maud Martha does learn, and her story moves toward life: wild flowers growing through the bones of the dead and the announcement of an imminent birth.

It appears, in the first paragraph of the book, that Maud Martha's preference for ordinary reality over fantasy is already a settled one. But this is not the case; at each of the book's quiet turning points, Maud Martha must learn anew to confront reality without the comfort of fantasy or the cynicism of despair. The opposition appears in one of its simplest forms, for example, in her sibling rivalry with her sister Helen. If Maud Martha is a dandelion of "only ordinary allurements," Helen is a lotus, "a thing of heart-catching beauty":

Such as her sister Helen! who was only two
years past her own age of seven, and was almost
her own height and weight and thickness. But
oh, the long lashes, the grace, the little ways
with the hands and feet. (2-3)

The theme of Helen forms a thread through the book always as material for self-deprecation for Maud Martha until section 32, very near the end, when her mother tells her that Helen doesn't like to visit Maud Martha because "it sort of depresses her. She wants you to have more things" (167). Helen, however, has agreed to marry the family doctor, twice her age, because he "will give her a decent home" (168). (Maud Martha asks, "What does Papa say?" and her mother replies, "He's thinking of changing doctors.") When Maud Martha faces the reality of her sister's life, as opposed to her idealized sisterly picture, the moment leads to a quiet inner reconciliation with both her sister and her mother:

"I'm thinking of Helen."

"What about Helen, dear?"

"It's funny how some people are just
charming. just pretty, and others, born of the
same parents, are just not."

"You've always been wonderful, dear."
(169)

Mother and daughter look at each other in silence for a moment and then begin talking again with a new intimacy and trust.

The inner action of the novel is a sequence of scenes of this kind, in which Maud Martha gives up an idealized fantasy and faces an aspect of reality. Her first apartment is to be a dream apartment that the Chicago black newspaper the *Defender*, will come and photograph. Confronted with lack of money and the landlord's opposition, though, she must settle for a dreary kitchenette apartment furnished the landlord's way. When a white saleswoman, talking to Maud Martha and her beautician friend Sonia, says that she has to "work like a nigger," Maud Martha must give up her fantasy of a courageous confrontation in the face of Sonia's rationalizations of her failure to protest. And most important of all, she must move through the self-centered idealization of her marriage ("I am what he would call—sweet, and am good, and he will marry me" [54]) to an imaginative confrontation with the realities of her husband's life, his acceptance of his limitations, and a love based on the real.

As *Studs Lonigan* is a "brawling barroom" male novel which contains its own criticism of the code it develops, *Maud Martha* is a subtle, interiorized, female novel which celebrates the imagination while at the same time presenting the counterclaims of reality. Until recently, *Maud Martha* would not have been likely to be called a "Chicago novel" it is so far outside the male tradition of Farrell and Algren. But surely a stronger conception of the Chicago tradition would include both *Studs Lonigan* and *Maud Martha* and do justice to the rich oppositions both between novels and within the individual novels. The "tradition" and the "an-

tradition" should be melded critically into a single, richer conception of Chicago writing.

Such complexities only increase as we move forward to Illinois fiction since 1960. What generalizations can be made that will hold for such varied works as Cyrus Colter's rich, imaginative stories of Chicago black experience, Mark Costello's artful and self-conscious *Murphy Stories* (1973), Stuart Dybek's magical tales of the Polish community in Chicago, Edith Freund's high-spirited *Chicago Girls* (1985), Lettie Howland's funny, heart-breaking *Blue in Chicago* (1978), Jerry Klein's *Fathersday* (1981), Roslyn Rosen and's *The Sharing* (1978), David Martin's *Tethered* (1979), and the later work of Harry Mark Petrakis, as in *Stick the Greek* (1979), and of Saul Bellow, as in *Him with his Foot in His Mouth and Other Stories* (1984)?

One common impression these works give is of a rather decisive break with the past. There are no naturalistic novels of male initiation on this list, and if the old subjects of the prairie Eden, the stagnation of small-town life, and the jungle of the city come up, they are treated with an ironic self-consciousness, as if they were stale clichés to be examined rather than expressed.

Another general impression is of great formal and stylistic variety, as if, as old themes recede into the past, so do the forms in which they were expressed. There are "genre" works on the list; forms tend to be loose and original, almost ad hoc.

The ironic self-consciousness and the freedom of form, of course, were also characteristics of "Milk Bottles," and these recent works demonstrate the vitality and endurance of modernist ideas of fiction.

All of these qualities are suggested by one of the finest novels ever written about Illinois life, William Maxwell's *So Long, See You Tomorrow* (1980).¹⁴ In this short novel, an elderly New Yorker remembers a 1922 murder case on a prairie farm near his childhood home of Lincoln, Illinois. A tenant farmer named Clarence Smith shot and killed his wife's lover, a neighbor farmer named Lloyd Wilson, and then killed himself. The narrator knew Smith's son Cletus, and what starts the process of memory is the remembrance of an embarrassing incident in the hallway of a Chicago school a few years later, when he unexpectedly met Cletus and didn't speak to him. This memoir, the narrator writes, "is a roundabout, futile way of making amends" (5).

Once started on his inquiry into the past, the narrator orders photostats of newspaper reports of the case from the Illinois State Historical Society which correct his vague memory that Smith found his wife in bed with Wilson and killed them both and which give rather stiff accounts of the external facts of the case.

But as the narrator learns more about the murder, the story becomes more and more entangled with his memories of his own life at the time: his mother's death in the influenza epidemic of 1918, his father's grief and his own desperate unhappiness, his father's eventual remarriage, and the family's move to Chicago. With the return of these childhood memories, the narrator becomes more and more conscious

of the unreliability of memory and its close association with fiction-making:

What we, or at any rate what I, refer to confidently as memory—meaning a moment, a scene, a fact that has been subjected to a fixative and thereby rescued from oblivion—is really a form of storytelling that goes on continually in the mind and often changes with the telling. Too many conflicting emotional interests are involved for life ever to be wholly acceptable, and possibly it is the work of the storyteller to rearrange things so that they conform to this end. In any case, in talking about the past we lie with every breath we draw. (28-29)

The novel has opened in a cool, factual way that leads us to believe that we are reading autobiography rather than fiction, a genuine "memoir." But from this point on, overt fictionality gradually takes over the narrative, beginning with a quiet admission that "Cletus Smith isn't his real name" (29). When the narrator has completed gathering the external facts of the case, he turns to a frankly imaginative treatment of it: "If any part of the following mixture of truth and fiction strikes the reader as unconvincing, he has my permission to disregard it. I would be content to stick to the facts if there were any" (61).

The story that Maxwell spins from the bare outline of "facts" (which are, we are reminded, themselves as fictive as the imaginary account) is a stark prairie tragedy which moves from the deep friendship between Wilson and Smith through Wilson's growing obsession with Fern Smith; his sudden, reluctant confession and her unexpected reciprocation of it; to the catastrophic collapse of the two marriages, Smith's brooding violence, and his ultimate retribution. There is no suggestion of any romanticizing of Lloyd Wilson's and Fern Smith's love or any hope of resolution. It is a hopeless, destructive obsession that falls like a hammerblow from the gods, smashing all the lives it touches.

As a "roundabout, futile way of making amends," the narrator's fiction-making about the Wilsons and the Smiths is an attempt to know another person, to break through the barrier that led him to ignore Cletus in the high school hallway, in a sudden, spontaneous, childish act. He wants to imagine fully and sympathetically what Cletus's experience was.

But he also knows that such empathetic escape from the self is impossible and that his fiction about the Wilsons and the Smiths points not only toward Cletus but also toward himself; it is a displaced version of his own story. Cletus Smith is himself; the sullen, brutal Clarence Smith who beats horses and dogs and murders his friend is a nightmare version of his own father; and Fern Smith, who suddenly and mysteriously removes herself from her family, is his own mother, who removed herself through death. Even the imaginary slovenly widow Lloyd Wilson hires as a housekeeper is a fictional reflection of the housekeepers his father

hired after the mother's death. His concern for Cletus and whether "instead of being stuck there he could go on and by the grace of God lead his own life, undestroyed by what was not his own doing" (149) is also a concern for himself, who, decades after his mother's death, suddenly said, "I can't bear it," in an analyst's office in New York, and burst into "a flood of tears such as I hadn't ever known before, not even in my childhood" (145).

Down to the smallest detail, the two stories of *So Long, See You Tomorrow*, the narrator's and Cletus Smith's, mirror each other. But which is reality, which the reflection? In a world in which memory and consciousness itself are "a form of storytelling that goes on continually in the mind" and in which "we lie with every breath we draw," we can never know. We can never really know the Cletus Smiths, but we can never know ourselves either.

So Long, See You Tomorrow is a novel of fragments, of bits and pieces brought together out of the past and fitted together into a hesitant, tentative structure of meaning, fragments that Maxwell at one point compares to playing cards being turned face-up one at a time (61). One such fragment is the memory of Alberto Giacometti's sculpture "Palace at 4 a.m.," which the narrator remembers seeing in the Museum of Modern Art.

It is a skeletal framework of a room. Flying around in the room at the top of the palace there is a queer-looking creature with the head of a monkey wrench. A bird? a cross between a male ballet dancer and a pterodactyl? Below it, in a kind of freestanding closet, the backbone of some animal. To the left, backed by three off-white parallelograms, what could be an imposing female figure or one of the more important pieces of chess set. And, in about the position a basketball ring would occupy, a vertical, hollowed-out spatulate shape with a ball in front of it. (27)

Maxwell also quotes at length Giacometti's account of the composition of this piece, which took place just after the end of a love affair. The skeletal bird and the spinal column had personal associations with the woman, and the female figure, as Giacometti recognized, was a childhood memory of his mother. "The mystery of her long black dress touching the floor troubled me; it seemed to me like a part of her body, and aroused in me a feeling of fear and confusion. . . ." (28).

The narrator associates "Palace at 4 a.m." with a luminous memory from the brief time he knew Cletus Smith, after Fern Smith had moved to town and just before the murder, when he and Cletus would play on the framework of the unfinished house the narrator's father was building. Each evening at supertime,

we climbed down and said "So Long" and "See you tomorrow," and went our separate ways in the dusk. And one evening this casual parting

turned out to be the last time. We were separated by that pistol shot. (33)

Explicit references to "Palace at 4 a.m." recur throughout the novel. In the palace, we are told, the walls are open, and if someone walks through a door and doesn't like what is on the other side, he can always go back (146). And it is in the palace at 4 a.m. that the narrator finds Cletus Smith:

He walks in the Palace at 4 a.m. In that strange blue light. With his arms outstretched, like an acrobat on the high wire. And with no net to catch him if he falls. (147)

Such direct references to the Giacometti work, though, are only a part of an elaborate network of images of houses which Maxwell builds up through the novel. For the narrator, the death of his mother is as if "I had inadvertently walked through a door that I shouldn't have gone through and couldn't get back to the place I hadn't meant to leave" (8) it is "that door I had walked through without thinking" (23). And at the end of the novel he reports a dream about a house with his mother in it:

Or I dream that I am standing in front of a house on Eighth Street—a big white house with a corner bay window and carpenter's lace and scalloped siding. I have been brought to stop there on the sidewalk by the realization that my mother is inside. If I ring the doorbell, she will come and let me in. Or somebody will. And I will go though the house until I find her. (144)

In *So Long, See You Tomorrow*, Maxwell, like Giacometti, has responded to loss by building a house with his mother in it. The book we hold in our hands is a palace at 4 a.m., a fragile, outlined structure filled with emotionally charged fragments, a house of storytelling where you can always go back through doors that in real life have irrevocably closed behind you and where Cletus Smith, like the artist himself, is forever doing his balancing act with no net to catch him.

The materials of *So Long, See You Tomorrow*, like those of the *Studs Lonigan* trilogy and *Maud Martha*, are drawn from the concrete realities of Illinois life. All three are stories of Illinois childhoods that begin in the innocence and security of parental homes and move out into experience represented by the Chicago streets and kitchenette apartment buildings and by the prairie farms and small towns of half a century ago. And all three share a characteristically American and perhaps especially Midwestern capacity for an almost boundless sense of human possibility together with an equally extreme capacity for disillusionment. But in these materials all three bring the full resources of a rich and sophisticated modernist conception of fiction. The result is a modern Illinois fiction that rises above the academic conception of "regional" fiction to genuine and permanent distinction.

Thomas L. Kilpatrick and Patsy-Rose Hoshiko, *Illinois! Illinois! An Annotated Bibliography of Fiction*. (Metuchen, N.J.: Scarecrow, 1979).

Virginia Woolf, "Mr. Bennett and Mrs. Brown," in *Collected Essays* (New York: Harcourt, Brace, and World, 1967), I.320.

I cite the text reprinted in *This Is Chicago*, ed. Albert Halper (New York: Holt, 1952), 305-13.

See Forrest L. Ingram, *Representative Short Story Cycles of the Twentieth Century* (The Hague: Mouton, 1971), 143-99.

James T. Farrell, *An American Dream Girl and Other Stories* (New York: Vanguard, 1950), 14-27.

Studs Terkel, *Division Street: America* (New York: Avon, 1968), xxv.

James T. Farrell, *Studs Lonigan* (New York: Vanguard, 1935).

Chicago Tribune, June 16, 1985, Sect. 14, p. 39. Howland also cites Farrell's own joking reference to the *Time* magazine attack.

9. "The Writer in Chicago: A Roundtable," in *Chicago*, ed. Reginald Gibbons with the assistance of Fred Shafer. A Special issue of *TriQuarterly* 60 (Spring/Summer 1984), 333.
10. Sidney H. Bremer, "Willa Cather's Lost Chicago Sisters," in *Women Writers and the City*, ed. Susan Merrill Squier (Knoxville: U of Tennessee P, 1984), 212. See also Bremer's article "Lost Continuities: Alternative Urban Visions in Chicago Novels, 1890-1915," *Soundings* 64 (Spring 1981), 29-51.
11. Gwendolyn Brooks, *Maud Martha* (New York: Harper, 1953).
12. The phrase is Virginia Woolf's. See *A Haunted House and Other Short Stories* (New York: Harcourt Brace, 1944), 103-11.
13. "Modern Fiction," in *Collected Essays* (New York: Harcourt, Brace, and World, 1967), II.106.
14. William Maxwell, *So Long, See You Tomorrow* (New York: Ballantine, 1980).

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PRIMARY BIBLIOGRAPHY

The following list is highly selective and has been assembled primarily with suitability for teaching in mind. For a much longer if not exhaustive list, see the 1554 items in the Kilpatrick-Hoshiko bibliography. A major problem is availability of texts. I have included a number of out-of-print items (marked OP) because to include only items currently in print would give a very distorted notion of modern Illinois fiction because out-of-print items occasionally are reprinted. If a title is marked OP, it is not available, as of 1985, in any edition. If it is available, I have given not only the original publication data but also the publisher and date of the currently available edition. Most of these are inexpensive paperbacks (Avon, Penguin, etc.), but a few are photographic facsimiles intended primarily for libraries and tend to be rather expensive (AMS Press, etc.). I hope the list will therefore serve as an introductory guide not only for students of these texts but also for teachers who would like to do extra background reading and for librarians who might be interested in building an Illinois fiction collection through reprints and used, out-of-print books.

Algren, Nelson. *Chicago: City on the Make*. Garden City, N.Y.: Doubleday, 1951. OP

The Last Carousel. New York: Putnam's, 1973.

The Man With the Golden Arm. Garden City, N.Y.: Doubleday, 1949, (Penguin, 1977).

The Neon Wilderness. Garden City, N.Y.: Doubleday, 1947. (Peter Smith, 1960).

Never Come Morning. New York: Harper, 1942. OP

Somebody in Boots. New York: Vanguard, 1935. OP

Algren's novels have not worn well. His book-length prose poem *Chicago: City on the Make* is more interesting, but many readers find his combination of brutal naturalism and lyricism unconvincing and would concur in Leslie Fiedler's famous dismissive epithet: "the bard of the stumblebum." For teaching purposes, one could do worse than choose one or both of Algren's most famous short stories: "How the Devil Came Down Division Street" and "A Bottle of Milk for Mother: (both in *The Neon Wilderness*).

Anderson, Sherwood. *Horses and Men*. New York: Huebsch, 1923. OP

Four stories in this collection are set in Illinois. "Milk Bottles," a brief, lyrical story about writing about Chicago, is an excellent story for teaching. All four stories are reprinted in *The Teller's Tales*, ed. Frank Gado (Schenectady: Union College Press, 1983).

"Milk Bottles" is reprinted in the Halper anthology.

Bellow, Saul. *The Adventures of Augie March*. New York: Viking, 1953. (Avon, 1977).

Dangling Man. New York: Vanguard, 1944. (Avon, 1975).

The Dean's December. New York: Harper, 1982. (Pocket Books, 1983).

Herzog. New York: Viking, 1964. (Avon, 1976).

Him with His Foot in His Mouth and Other Stories. New York: Harper and Row, 1984.

Humboldt's Gift. New York: Viking, 1975. (Avon, 1976).

Mosby's Memoirs and Other Stories. New York: Viking, 1968. (Penguin, 1977).

No living writer has made better use of Chicago as a setting for fiction than Saul Bellow. *Augie March*, as a maturation novel, has great appeal for advanced students. *The Dean's December* is a didactic novel that develops Bellow's sense of outrage over the deterioration of life in Chicago. For teachers who would prefer to present Bellow in smaller compass, "Looking for Mr. Green" (in *Mosby's Memoirs*, but frequently reprinted) is a rich, evocative story that captures Bellow's concern with the survival of human values in a modern world that seems inimical to such values.

Bradbury, Ray. *Dandelion Wine*. Garden City, N.Y.: Doubleday, 1957. (Bantam, 1969).

A wonderfully attractive story, well suited for high school students, about growing up in Waukegan (the novel's "Green Town"). *Dandelion Wine* would fit well into a series of Illinois fiction as a warm, sympathetic treatment of small town life.

Brindel, June. *Nobody Is Ever Missing*. Chicago: Story Press, 1984.

This collection of seventeen short stories was published as number 3 in a series called "Illinois Writers." Most of the stories are identifiably set in Illinois, but most are so private and internalized that little is made of specific settings. An exception is the final story, "The Innocent Now," set, paradoxically, in Europe, where a Chicago woman visits Dachau, in an ironic contemporary treatment of the Jamesian theme of American innocence encountering European experience.

Brooks, Gwendolyn. *Maud Martha*. New York: Harper, 1953. (AMS Press, n.d.).

Brooks's only novel, a moving and wonderfully teachable novel about growing up black and female in Chicago.

Brunner, Bernard. *The Face of Night*. New York: Frederick Fell, 1967. OP

The Golden Children. New York: Frederick Fell, 1970. OP

Six Days to Sunday. New York: McGraw-Hill, 1975. OP

Three pieces of contemporary Chicago Naturalism, now unfortunately out of print.

Burnett, W. R. *Little Caesar*. New York: Lincoln MacVcagh, The Dial Press, 1929. (American Reprints, n.d.).

A classic contribution to the gangster mythology of Chicago and an unexpectedly well-written novel.

Colter, Cyrus. *The Beach Umbrella*. Iowa City: University of Iowa Press, 1970.

The Hippodrome. Chicago: Swallow, 1973.

Night Studies. Chicago: Swallow, 1979.

The Rivers of Eros. Chicago: The Swallow Press, 1972.

Colter, a black lawyer and member of the Illinois Commerce Commission, began writing fiction at the age of fifty. His powerful and wonderfully crafted stories and novels cover a wide range of Chicago black experience, from the lowest social class to the highest. The stories in *The Beach Umbrella* provide a good sample of Colter's work; the title story and "A Man in the House" would both be excellent for classroom use.

Coover, Robert. *The Origin of the Brunists*. New York: Putnam's, 1966. (Viking, 1978).

Coover, a native of southern Illinois, is one of the most gifted of contemporary American Novelists. Most of his work is indefinite in setting, but *The Origin of the Brunists*, though set in an imaginary Pennsylvania town called West Condon, is closely based on a 1951 mine disaster near West Frankfort, Illinois. *The Origin of the Brunists* is a wry, modernist meditation on religion. Regarded as an Illinois novel, it not only evokes the southern Illinois landscape vividly, but also captures a certain strain in southern Illinois culture.

Costello, Mark. *The Murphy Stories*. Urbana: U of Illinois P, 1973.

The Murphy Stories, a collection of linked short stories that amount to a novel, is an elegantly crafted work that uses its Decatur setting as an integral part of its narrative of male maturation and initiation. "Murphy's Xmas," the final story of the sequence, has been often anthologized. Costello's other Murphy stories are also eminently readable and teachable, especially "The Soybean Capital of the World" (*Story Quarterly*, nos. 10-11 (1980) and "The Anta Santa" (*Black Warrior Review*, Fall 1982).

Dybek, Stuart. *Childhood and Other Neighborhoods*. New York: Viking, 1980.

Dybek, who has published in *The Magazine of Fantasy and Science Fiction*, grew up in the Polish neighborhoods of Chicago, and in these stories he combines a James T. Farrell kind of street Naturalism with a haunting East European folk supernaturalism. "The Palatski Man" and "Blood Soup," both in this collection, are unsettling urban myths that would fascinate a class.

Fair, Ronald. *Hog Butcher*. New York: Harcourt, Brace and World, 1966. OP

We Can't Breathe. New York: Harper and Row, 1972. OP

World of Nothing. New York: Harper and Row, 1970. (Chatham Booksellers, 1970).

It is a pity that *Hog Butcher* and *We Can't Breathe* are out of print; they are Naturalistic novels, tempered by humor and irony, of life in the black ghettos of Chicago's South Side. *World of Nothing*, the first of the two novellas in the volume of that name, is a very teachable treatment of ghetto life, serious and compassionate as well as often comic.

Farrell, James T. *The Short Stories of James T. Farrell*. New York: Vanguard, 1937. OP

Studs Lonigan. New York: Vanguard, 1935. (Avon, 1976).

Farrell's fiction is an indispensable part of any course on Chicago literature or the Chicago portion of an Illinois literature course. The ideal text is his masterpiece, the *Studs Lonigan* trilogy. But this 819-page book might be unrealistically ambitious in most teaching situations; an alternative would be only *Young Lonigan*, the 146-page first novel in the trilogy, a classic *Bildungsroman*. For an even smaller sampling, one or two of Farrell's short stories would suffice: the classic and much-reprinted "The Fastest Runner on Sixty-First Street," "The Benefits of American Life," or "For White Men Only." (The titles listed are only a sample of Farrell's voluminous production. For a complete list of his work set entirely or partially in Illinois, see the Kilpatrick-Hoshiko bibliography.)

Ferber, Edna. *One Basket*. New York: Simon and Schuster, 1947 (Doubleday, 1957)

Ferber launched her career as a writer of best-sellers from Chicago, and several of her early short stories reflect her background as a working woman in the Chicago of the first quarter of the century. See especially "The Gay Old Dog," "Home Girl," and "Mother Knows Best." "The Gay Old Day" is reprinted in the Halper anthology.

Finney, Jack. *I Love Galesburg in the Springtime*. New York: Simon and Schuster, 1963. OP

The title story and "A Possible Candidate for the Presidency" are set in Galesburg and would be well worth reprinting.

Forrest, Leon. *The Bloodworth Orphans*. New York: Random House, 1977. OP

There Is a Tree More Ancient Than Eden. New York: Random House, 1973. OP

Two Wings to Veil My Face. New York: Random House, 1983. OP

One of the best of the current generation of Chicago black writers, Forrest teaches at Northwestern University. A readily available sample of his work is "Sub-Rosa" in the Gibbons collection. This wise and witty story is in the form of a long letter to Lyndon Johnson from the hundred-year-old Sweetie Reed, the main character in *Two Wings to Veil My Face*.

Franklin, Miles. *On Dearborn Street* (1915). St. Lucia, Queensland: Queensland U. P., 1981.

Unpublished for sixty-six years, this interesting feminist novel was recently published in the wake of the "rediscovery" of the author of *My Brilliant Career*. An Australian, Franklin lived in Chicago from 1905 to 1914, and the novel reflects her experience there, on the eve of World War I.

Fund, Edith. *Chicago Girls*. New York: Simon and Schuster, 1985.

A fine comic novel and a good example of how a new generation of accomplished woman writers are currently reshaping the "Chicago tradition."

Gardner, John. *The King's Indian*. New York: Knopf, 1974. OP (Ballantine, 1976).

The late John Gardner was, like Robert Coover, a contemporary "fabulist" most of whose works convey little sense of a particular place. But three of the stories in *The King's Indian* reflect his eleven-year residence in Carbondale as a professor at Southern Illinois University. "Pastoral Care" deals with a Carbondale minister at the time of student protests in the Sixties. "The Ravages of Spring" is a strange, Poe-like story built around a devastating southern Illinois tornado. And the title novella incorporates southern Illinois in a minor way as the setting of the dream home of the narrator, Jonathan Upchurch.

Gardner, Charles. *Illinois River Hokeypokey*. Garden City, N.Y.: Doubleday, 1969. OP

A broadly comic novel about bootlegging days in Illinois, worth reprinting.

Gibbons, Reginald, ed., with the assistance of Fred Shafer. *Chicago*. A special issue of *TriQuarterly*, Number 60, Spring/Summer 1984.

A book-length issue (438 pages) of *TriQuarterly*, offering a generous selection of current Chicago writing. This would be a fine text for a course on the subject. Included is a round-table discussion of recent Chicago

writing by Maxine Chernoff, Cyrus Colter, Stuart Dybek, Reginald Gibbons, and Fred Shafer.

Guest, Judith. *Ordinary People*. New York: Viking, 1976. (Penquin, 1982).

A moving family novel about the aftermath of the death of a child, set in Lake Forest. One of the few extended fictional treatments of the peculiar pressures of middle-class life in the contemporary Chicago suburbs. The basis of an excellent film, which might well be used in conjunction with the novel.

Halper, Albert. *Chicago Side-Show*. New York: Modern Editions, 1932. OP

The Chute. New York: Viking, 1937. (AMS Press, n.d.).

The Foundry. New York: Viking, 1934. (AMS Press, n.d.).

The Golden Watch. New York: Henry Holt, 1953. OP

The Little People. New York: Harper, 1942. (AMS Press, n.d.).

On the Shore. New York: Viking, 1934. OP

Sons of the Fathers. New York: Harper, 1940. OP

ed. *This Is Chicago*. New York: Henry Holt, 1952. OP

Halper's work needs "rediscovery." His 1930's proletarian novels of life in Chicago foundries, mail-order companies, and department stores have been out of fashion but seem to be winning a new readership, as suggested by their re-issue by the AMS Press (although in expensive library editions). A sample for classroom use might be *Chicago Side-Show* (a 22-page pamphlet which has been called "as perfect a description of the town as has ever been written") or the autobiographical sketches in *On the Shore*. *This Is Chicago* should be reprinted; it is the best collection of Chicago writing and would be invaluable for classroom use, especially if supplemented by the Gibbons collection.

Hansberry, Lorraine. *A Raisin in the Sun*. New York: Random House, 1959. (New American Library, 1961).

A Raisin in the Sun has considerable historic significance as the first play by a black woman to be produced on Broadway and the only play by a black writer to win the New York Drama Critics Circle Award as the best play of the year. A quarter of a century later, it holds up very well: slightly dated formally perhaps but still touching and insightful as a study of black, lower-middle-class family life in Chicago.

Hansen, Harvey. *Game Time*. New York: Franklin Watts, 1975. OP

A fine short novel about growing up black in Chicago that deserves reprinting.

Hecht, Ben. *Broken Necks*. Chicago: Pascal Covici, 1926. OP

Erik Dorn. New York: Putnam's, 1921. OP

A Thousand and One Afternoons in Chicago. Chicago: Covici-McGee, 1922. OP

Another important Chicago writer currently unavailable in print, *Erik Dorn*, the story of a Chicago newspaperman's struggles with himself and the pressures of his time, the World War I period, is one of the great Chicago novels. *Broken Necks* and *A Thousand and One Afternoons in Chicago* are two of several collections of Hecht's short stories and sketches, mostly written for the *Chicago Daily News*. Three representative sketches are reprinted in the Halper collection.

Howland, Bette. *Blue in Chicago*. New York: Harper and Row, 1978. OP

Things to Come and Go. New York: Knopf, 1983.

Blue in Chicago won the 1978 prize given by the Friends of American Writers for the best book by a midwestern author. It is an unusual book which various reviewers called a novel, a short-story collection, and an autobiography. Whatever it is, it is one of finest contemporary treatments of the quality of Chicago life. As the narrator of the book remarks: "This is Chicago, you have to understand. We are not in the same line of business as Paris, London or New York. Though what our line of business is I'd dearly love to know." A good interview with Howland about this book and one section from it appear in *Story Quarterly* 10 (1980), 94-103. Some of the same material is explored in the three long stories that make up *Things to Come and Go*.

Johnson, Charles. *Faith and the Good Thing*. New York: Viking, 1974. OP

A fascinating novel, currently unavailable, which juxtaposes Georgia and Chicago in its treatment of black southern immigrants to Chicago, a subject it treats in a haunting, poetic, magical way.

Kantor, MacKinley. *Diversey*. New York: Coward-McCann, 1928. OP

El Goes South. New York: Coward-McCann, 1930. OP

It's About Crime. New York: New American Library, 1960. OP

MacKinley Kantor is not usually thought of as a Chicago novelist, but *Diversey* and *El Goes South*, written when Kantor was a young man, make vivid use of their Chicago settings. *It's About Crime*, published thirty years later, returns to Illinois for the setting of eleven short stories.

Klein, Jerry. *Fathersday*. Peoria: Ellis Press, 1981.

An eloquent, poetic novel by a Peoria journalist who

uses his Peoria setting as an important dimension of his story about fathers and sons.

Lardner, Ring. *Best Short Stories of Ring Lardner*. New York: Scribner's, 1957.

The Ring Lardner Reader, ed. Maxwell Geismar. New York: Scribner's, 1963.

Some of Lardner's best short stories, including "Champion," "Horseshoes," "Some Like Them Cold," "Harmony," and "Mr. and Mrs. Fix-It," are set in Illinois, recall his days as a Chicago newspaperman, and represent the rare but important strain of satire in Illinois writing. "Mr. and Mrs. Fix-It" is reprinted in the Halper anthology.

Levin, Meyer. *Citizens*. New York: Viking, 1940. (AMS Press, n.d.).

Compulsion. New York: Simon and Schuster, 1956. (Arbor House, 1984).

The Old Bunch. New York: Simon and Schuster, 1937. (Citadel, 1985).

Citizens is based on the slaying of ten steel workers in Chicago on Memorial Day, 1937, while *Compulsion* is a fictionalized treatment of the Leopold-Leob case. *The Old Bunch* is perhaps the classic novel of Jewish life in Chicago.

Lund, Roslyn Rosen. *The Sharing*. New York: Morrow, 1978. OP

A sharp, perceptive novel about a forty-five-year-old woman in the aftermath of her husband's death. A fine book with a contemporary Chicago setting that is important to its theme and one that has helped incorporate a woman's point of view into the "Chicago tradition."

Mamet, David. *American Buffalo*. New York: Grove, 1976.

Glengarry Glen Ross. New York: Grove, 1984.

Sexual Perversity in Chicago and *The Duck Variations*. New York: Grove, 1977.

One of the most talented of the new "Chicago School" of playwrights. Mamet writes almost obsessively about the destructiveness of competitive male myths against a background of contemporary Chicago from the singles bars of *Sexual Perversity in Chicago* to the seedy junkshop of *American Buffalo* and the real estate office of *Glengarry Glen Ross*. *Sexual Perversity* and *American Buffalo* won Obie awards in their first New York productions, and *Glengarry Glen Ross* won the 1984 Pulitzer Prize for drama.

Martin, David. *The Crying Heart Tattoo*. New York: Holt, Rinehart, and Winston, 1982.

Tethered. New York: Holt, Rinehart, and Winston, 1979.

Two tough, funny novels by a fine new novelist, set wholly or partially in southern Illinois.

Maxwell, William. *The Folded Leaf*. New York: Harper, 1945. (Godine, 1981).

Over By the River, and Other Stories. New York: Knopf, 1977. OP

So Long, See You Tomorrow. New York: Knopf, 1980. (Ballantine, 1981).

They Came Like Swallows. New York: Harper, 1937. (AMS Press, n.d.).

Time Will Darken It. New York: Harper, 1948. (Godine, 1983).

Maxwell is perhaps the most accomplished Illinois fiction writer since the First World War. A long-time fiction editor of the *New Yorker*, he has written gentle, introspective novels which have mainly centered around his childhood in Lincoln, Illinois, and the subsequent events of his young manhood in Chicago and at the University of Illinois in Urbana. His masterpiece is perhaps *So Long, See You Tomorrow*, a meditation upon a murder case in the Lincoln of the narrator's childhood which gradually turns into a meditation upon memory, art, and the human condition.

Motley, Willard. *Knock on Any Door*. New York: Appleton-Century-Crofts, 1947. OP

Let No Man Write My Epitaph. New York: Random House, 1958. OP

We Fished All Night. New York: Appleton-Century-Crofts, 1951. (AMS press, n.d.).

Motley's tough Chicago novels cannot be omitted from any list of Illinois fiction despite their current unavailability and the fact that their combination of brutality and sentimentality now seems slightly quaint. *Knock on Any Door* is the story of the progress of Nick Romano from altar-boy to a criminal sentenced to the electric chair. *Let No Man Write My Epitaph*, its sequel, deals with the childhood of Nick Romano. *We Fished All Night* treats the corruption of Chicago politics through the interrelated stories of three young Chicago men in the years just after World War II.

Petrakis, Harry Mark. *Days of Vengeance*. Garden City, N.Y.: Doubleday, 1983.

A Dream of Kings. New York: McKay, 1966. OP

In the Land of Morning. New York: McKay, 1973. (Lake View Press, 1984).

Lion at My Heart. Boston: Little, Brown, 1959. OP

Nick the Greek. Garden City, N.Y.: Doubleday, 1979. (Lake View Press, 1984).

The Odyssey of Kostas Volakis. New York: McKay, 1963. OP

Pericles on 31st Street. Chicago: Quadrangle Books, 1965. OP

The Waves of Night and Other Stories. New York: McKay, 1969. OP

Harry Mark Petrakis, in a series of warm, vital novels, has become the chief chronicler of Chicago's Greek community. The novels are now, fortunately, being reissued by the Lake View Press. The short stories in *Pericles on 31st Street*, especially the title story, are a good introduction to Petrakis.

Pichaske, David. *The Jubilee Diary*. Peoria: Ellis Press, 1982.

An attractive book, like *Walden* on the boundary of fiction and non-fiction, *The Jubilee Diary* is Pichaske's record of weekly trips to Jubilee College State Park through the cycle of a year: April 1980 to April 1981. The themes are nature, the Illinois past, and self-knowledge.

Powers, John R. *Do Black Patent Leather Shoes Really Reflect Up?* Chicago: Henry Regnery, 1975. (Warner, 1982).

The Last Catholic in America. New York: Saturday Review Press, 1973. [Warner, 1982].

The Last Catholic in America traces the story of Eddie Ryan's growing up Catholic in Chicago in the Fifties; *Do Black Patent Leather Shoes Really Reflect Up?* is a very funny sequel that follows Eddie through parochial high school. Wonderfully readable and wonderfully teachable.

Rikhoff, Jean. *Dear Ones All*. New York: Viking, 1961. OP

Voyage In, Voyage Out. New York: Viking, 1963. OP

Rites of Passage. New York: Viking, 1966. OP

A sprawling, rather sentimental family saga which traces the Timble family of Springfield over three decades, from the Thirties through the Sixties. Out of print and unlikely to be reprinted, the Timble trilogy does not lend itself to class use but would be an interesting addition to a library shelf of Illinois fiction.

Ross, Sam. *The Sidewalks Are Free*. New York: Farrar, Straus, 1950. (Reprinted as *Melov's Legacy*, Second Chance, 1984).

Windy City. New York: Putnam, 1979. OP

Melov's Legacy, the only one of Sam Ross's novels currently in print, is a fine maturation novel set in Chicago in 1918 and dealing, like Ross's other novels, with the Ukrainian Jewish community on Chicago's west side.

Shepard, Sam. *Buried Child*, in *Seven Plays*. New York: Bantam, 1981.

Buried Child, winner of the Pulitzer Prize for drama in 1979, may seem an odd item in a list of Illinois fiction and drama. But Shepard, born and briefly resident in Fort Sheridan in 1943, in this play adds the Illinois

prairie—fecund but vaguely sinister—to his mythologization of the American landscape.

Siegel, Sam. *Hey, Jewboy*. Chicago: S and G Releasing Co., 1967. OP

A novel in the *Studs Lonigan* tradition, tracing a Chicago boy's growing up not into maturity but into self-destruction. A powerful book well worth reprinting.

Sinclair, Harold. *American Years*. Garden City, N.Y.: Doubleday, 1938. OP

The Years of Growth. Garden City, N.Y.: Doubleday, 1940. OP

Years of Illusion. Garden City, N.Y.: Doubleday, 1941. OP

Sinclair's "Bloomington trilogy" is a fictionalized history of Bloomington (called "Everton"). *American Years* covers the period from 1830 to 1860, *The Years of Growth* from 1860 to 1900, and *Years of Illusion* from 1900 to 1914. A good item for any library shelf of Illinois Fiction.

Turpin, Waters E. *O Canaan!* New York: Doubleday, Doran, 1939. (AMS Press, n.d.).

A groundbreaking novel in the development of Chicago black writing, *O Canaan!* chronicles the immigration of southern blacks into Chicago ("Canaan") in the World War I years and their subsequent fate over the next two decades, through the exemplary stories of Joe Benson and his daughter Essie.

Van Peebles, Melvin. *A Bear for the FBI*. New York: Trident, 1968. OP

A gentle maturation novel about growing up in the Forties in the Chicago black middle class.

Wilson, Lanford. *The Mound Builders*. New York: Hill and Wang, 1976.

This play, which won an Obie in the 1975 season, takes place in Blue Shoals, Illinois, where the Wabash, Cumberland, Ohio, and Mississippi rivers come together and the supposed site of a rich ancient civilization. The play, which deals with the archeological excavation of the site, turns around the relation of modern midwesterners to the distant past.

Wright, Richard. *Eight Men*. New York: World, 1961. OP

Native Son. New York: Harper, 1940. (Harper-Row, 1969).

Wright, one of the half-dozen greatest American black writers, set several of his works in Chicago, where he began his career, including his masterpiece, *Native Son*, "The Man Who Went to Chicago," and "The Man Who Lived Underground," the last two of which appeared in *Eight Men* but have been frequently reprinted.

SECONDARY BIBLIOGRAPHY

This list includes only further bibliographies and essays that give broad, integrative views of modern Illinois fiction. There are few of these. (Hence the need for the present volume.) No attempt has been made to include criticism of individual authors; this is easy enough to find, and inclusion of even a selection large enough to be useful would have made the list impossibly long.

Anania, Michael. "A Commitment to Grit." *Chicago*, 32 (Nov. 1983), 200-207.

An eloquent and fresh look at the "Chicago novel," with many useful generalizations.

Anderson, David D. "Chicago as Metaphor." *Great Lakes Review*, 1 (1974), 3-15.

Andrews, Clarence A. *Chicago in Story: A Literary History*. Iowa City: U of Iowa P, 1982.

A vast compendium of facts about Chicago literature Andrews attempts little interpretation but provides ample raw material. Chapters 9 through 14 cover the period under consideration here, from 1920 to 1980. Two off-beat and amusing appendices list mystery stories and dime novels set in Chicago.

"Literature of Place: Chicago." *Great Lakes Review* 5 (Summer 1978 and Winter 1979), 67-92.

This bibliography is a useful supplement to the massive Kilpatrick-Hoshiko bibliography, which appeared the same year, because Andrews, unlike Kilpatrick and Hoshiko, includes plays and films.

Cohen, Sarah Blacher. "Saul Bellow's Chicago." *Moder Fiction Studies*, 24 (1978-79), 139-46.

Flanagan, John T. "A Glance at the Literature of Illinois." *Story Quarterly*, 10 (1980), 60-66.

Hook, J. N., Gerald J. Rubio, and Mary Henley Rubio. "Illinois Authors." *Illinois English Bulletin*, 54 (Nov-Dec. 1966), 1-56.

Still a useful listing. The authors do not discriminate between writers who write about Illinois and those who were merely born there.

Hurt, James. "Images of Chicago," in Roger D. Bridges and Rodney O. Davis, eds. *Illinois: Its History and Legacy*. St. Louis: River City P., 1984.

An attempt to survey Chicago literature emphasizing images writers have used for the city.

"Life in Prairie Land: The Literature of Illinois." *Illinois English Bulletin*, 70 (Spring 1983), 38-49.

Kilpatrick, Thomas L. and Patsy-Rose Hoshiko. *Illinois! An Annotated Bibliography of Fiction*. Metuchen, N.J.: Scarecrow, 1979.

A remarkable listing of 1554 items, each well annotated. A splendid resource for the study of Illinois fiction.

emanic, Gerald, ed. *A Bibliographical Guide to Midwestern Literature*. Iowa City: U of Iowa P, 1981.

The Illinois sections are valuable, especially for materials on historical and social contexts of literature.

"Chicago in Fiction." *Story Quarterly*, 10 (1980), 83-88.

Rogers, Bernard. "The Chicago Novel." *Illinois Issues*, 9 (Nov. 1983), 17-24.

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IV. POETRY by John Knoepfle

I. LEGACY

Illinois poets of the 1800s, those who published books of verse or contributed extensively to magazines, can be read conveniently in the anthology brought out by E. Earle Stibitz. They tend to suffer from the need to match sublime thoughts to a literary language and have inherited a neoclassical aversion to the particular. It is not easy for them to speak simply, especially when confronting nature. The language is Miltonic, somewhat as the Romantics were in the process of shaping it. Phrases such as "anxious tumult," "deepening shades," "fairy hopes of future bliss," "stern sire," "rear of deep regret," gleam fitfully on every page.

William Asbury Kenyon is a great offender in these matters. In "A Winter Morning on the Prairie," he describes a sunrise:

Deep blazing monarch, ushered by the morn,
Glances with majesty, wide o'er the lawn,
And all, erst swaddled in transparent white,
With dazzling lustre overcomes the sight . . .

And so on, until the poor sunrise is overwhelmed with adjectives. Micah P. Flint, however, does get a sense of the atmosphere in "Lines on the Mounds of Cahokia":

From the dark summit of an Indian mound
I saw the plain, outspread in softened green,
Its fringe of hoary cliffs, by moonlight sheen
And the dark line of forest, sweeping round.

The earliest of the poets, William Leggett of Edwardsville, records a harsh reality that too often confronted the pioneer settler. In "Lines Written on Leaving Illinois, August 29, 1822," he says:

'Twas here I follow'd to the tomb,
With breaking heart, two sisters dear;
Eliza, too, in youthful bloom,
Was snatched away and buried here.

M.H. Jenks more lightly tells of a population done in by the ague in his "Farewell to Illinois":

Adieu, Illinois! and to all thy pale livers,
Thy lily-faced ladies and yellow-skinned men,
I entered thee smiling, and leave with the shivers;
Let other folks love thee, but I never can.

These poets often write of social concerns, and when they do, the language is spare of rhetorical excess. Kenyon could say of the Black Hawk War in, "About Our Late

Indian Hunt," that it was a "ruthless chase,/For famished remnants of a murdered race." Although not an abolitionist, B.F. Stribling of Virginia in the Sangamon valley wrote one striking couplet in "The Evils of Slavery": "I see the lash and hear the sound/That makes the body all one wound." And John Howard Bryant of Princeton in his 1858 "Hymn" petitions against slavery:

Hasten, O Lord, the hour,
For which we wait and pray;
When Thy resistless breath of power,
Shall sweep the curse away.

Regional scholar John E. Hallwas of Western Illinois University has recaptured in a series of studies several of the old-time poets not available in Stibitz. Robert Goudy Jr. of Jacksonville and Thomas Gregg of Hancock County are two such writers. (*The Muse in Illinois*, 41-43). Another is the Mormon poet Eliza Snow, who wrote to encourage the Saints as they departed from Nauvoo after the murder of Joseph Smith and his brother:

All at once is life and motion—
Trunks and beds and baggage fly;
Oxen Yok'd and horses harness'd.
Tents roll'd up and passing by;
Soon the carriage wheels are moving
Onward to a woodland dell,
Where at sunset all are quarter'd—
Camp of Israel! all is well.

Hallwas has also collected and published poems by a Springfield poet known only as "H", who was contributing to the *Sangamo Journal* from 1831 to 1846 and to the *London Literary Gazette* from 1818 to 1835, some 83 poems in all. An urbane and witty writer, "H" could handle quite well the forms and conventions of the times, in English and in Scots dialect. In "To the 'Prairie Bard,'" he challenges an unnamed Jacksonville poet to celebrate the region in verse:

There's few sae good a sod can boast.
How rich her fields, how fair her coast!
What store of deer her woods maintain,
Turkies and every kind o' game!
Let us each hill and valley sing
And keep our fancy on the wing;
Describe the blooming prairie green,
As first in summer it is seen,
Deck'd out in flow'ers o' golden sheen;
When earth seems blended with the sky
And the keen hawk is circling high,
Like death aroun' us hovrin' by.
Then mark what solemn thoughts inspire
To see our prairies a' on fire;
Or far off in the wilderness,
At midnight hear the wolf's distress.

He concludes by saying that he and the Prairie Bard will write exalted poems about the Sangamon and the Mauvaise Terre rivers, even greater than the poets of Florence managed for the Po. He liked to write with his tongue in his cheek.

John Hay, White House secretary for Lincoln and later secretary of state under Theodore Roosevelt, composed his popular Pike County ballads in the 1870s but shaped them from memories and characters he knew as a boy growing up in Spunky Point (now Warsaw) on the Mississippi River and in Pittsfield, county seat of Pike County. Hay tried—as did his contemporary, Bret Harte—to build poems from the regional speech of his subjects. He is important as an innovator, a ground breaker for the sinewy poetry of common speech that characterizes so much of present day work. A handy selection of his poems and stories was edited by George Monteiro in 1984. The opening stanzas of “Benoni Dunn” are taken from that volume:

I sat on a worm fence talking
With one of the Bear Creek boys,
When all the woods were ringing
With the blue jay’s jubilant noise.
Prairie and timber were glorious
In the love of the hot young sun,
But a philosophic gloom possessed
The soul of Benoni Dunn.

“Nothin’ in all this ‘varsal yerth
Is like what is ort to be,
I’ve given up tryin’ to see the nub—
It’s too hefty a job for me.
The weaker a feller’s stummick may be,
The bigger his dinner, you bet,
And the more he don’t care a damn for cash,
The richer he’s sure to get!”

His poems remain as a gift, a gallery of frontier characters—steamboat engineer Jimmy Bludso; Sergeant Tilmon Joy, Civil War veteran; Old Jedge Phinn; the father of Little Breeches; Golyer’s friend Ben, who drove the stage on the old Sou’west Line.

By the time the century drew to a close, Illinois had changed from a farmstead frontier to an agricultural-industrial state. Immigrants had arrived from the old country, swelling the population and changing the original ethnic base of New Englanders and Appalachian southerners. Poets had to find a language that could do justice to a new landscape, new ideas, new people. It was not easy. Llewellyn Jones in his introduction to *The Chicago Anthology* of 1916 raises a quarrel with the “one-sided radicalism” of the “new industry” of poetry in Chicago with its “slice of life” that presents the city as a hog butcher. The anthology was intended as a showcase for area poets who were not specializing in the “grotesque and the realistic.” He writes: “now it is undoubtedly true—we have olfactory and may obtain auditory evidence—that Chicago is the hog-butcher of the world, but whether that fact can fittingly be lisped in numbers is another question.” Of course it could not. That was the

problem. And the anthology, whatever its original purpose shows poets struggling in transition.

Florence Kiper Frank, in “A Girl Strike-leader,” is one of several who reflect the explosive concerns of the times:

A soul that steps to the sound of the life
And banners waving red to war,
Mystical, knowing scarce wherefore—
A Joan in a modern strife.

And Wallace Rice in “Chicago: An Ode” is at pains to fuse his city with the sublime:

Beautiful are you with labor, that children of men
may be blessed,
Lovely as mothers are lovely in youth with a child
at the breast. . .”

Because they are writing in a dated language, the verse achieved is like Victorian furniture, almost rich in its craftsmanship but cumbersome, oppressive, heavy. How plain and effective Carl Sandburg’s “Gone” is in this collection. It almost jumps off the page:

Everybody loved Chic Lorimer in our town,
Far off
Everybody loved her.
So we all love a wild girl keeping a hold
On a dream she wants.

Sandburg, along with Edgar Lee Masters and Vachel Lindsay, found the language and the subject matter and made the transition in the 20th century. These prairie poets, the pivotal three, drew the attention of the nation to the Illinois literary scene and helped invent modern poetry. Indeed, for a short time the most exciting poetry being written in English was coming out of Chicago, the work of these poets and their friends and cohorts. Their reputations have not worn as well as they might have, however, given their initial fame. Other poets, such as William Carlos Williams, became the model for those who would write in the American grain.

But acknowledged or not, Sandburg, Masters and Lindsay tried out most of the approaches that became the major post World War II literary movements—and since writers growing up in the 1940s and ‘50s were inundated with their prairie poems in high school anthologies, the influence may be more pervasive than is generally conceded. Masters’ graveyard confessions in *Spoon River*—conflicted, argumentative, gossipy, quick to link the personal and the political—seem to foreshadow the confessional poetry of the 1950s and ‘60s. Sandburg’s wonderful images, as immediate and evocative today as they were over a half century ago, surely have as much to do with midwestern deep image poetry as the work of Spanish and German surrealists. Poe

prophet, shaman and citizen; poetry as incantatory chant; poetry as media linking the oral and visual arts--this is the legacy of Lindsay, in some senses the most radically modern of the three.

In Illinois these poets have a symbolic stature that is somehow beyond critical appraisal. Collectively, they have gone deep to the places they wrote about and altered the way Illinoisans perceive themselves. Springfield, Urbana, Galesburg, the Spoon River Valley, Chicago—these places are understood today partly in terms of the efforts the prairie poets made to comprehend them. It is not surprising that their homes are state and local landmarks or that their various centennials have been occasions of celebration and a deep-felt sense of community.

SOUTH

At this point any attempt at holding to some historical picture will be abandoned in favor of a survey of the state which will identify poets in solitude and in the aggregate wherever they are found along the way. This survey will begin in the southeast corner of Illinois and end in Chicago.

Barney Bush is a member of the Eastern Band Shawnee. He was born and raised in Saline County and lives in old Buckers Gap (now Herod). It is on the edge of the Illinois Ozarks, a county with hills high enough to be called mountains and with free-running springs. He says he is related to almost everybody in that area. An outgoing man, Bush has worked long hours in the Poets in the Schools Program—not only in Illinois, but in Kentucky, New York, North Carolina and Vermont. His Ohio River has a Shawnee name, and he, like so many native Americans, writes from—as if—as about—a people:

When we are alone alone
our words are cedar boughs
bending but my
Shawnee voice cracks when
we divide

Herod is also the mailing address for the *The Springfield Magazine: Journal of the Ozarks*, crammed with all materials such as how Old Christmas is celebrated in the hills. Gary DeNeal of Harrisburg is the editor. He has a sheaf of poems about hill-born farmers, Womble Mountain, folks around town. And there is a dog named Lowhead:

He knows stars and everything
Hinge on his running.
Once he stops
Stars will pour from the sky
Like scalded milk.

At Carbondale, Southern Illinois University provides a home and a hub for area poets. Floyd Olive came to the

university as a graduate student in 1966, about the same time as Stephen and Peg Falcone arrived from Philadelphia. Comfortable in this rural area, they are the spirits who edit *Lunium Wonders*, a magazine of poetry, prose and music scores published and given away whenever there is enough copy and the editors have enough energy to solicit funding. Olive is an accomplished poet, as is Bob Randolph, who is published in quantity in *Wonders*. As neither writer appears elsewhere, the magazine is extremely important on that count alone.

Maria Mootry is one of the founders of The Poetry Factory. This is an organization made up of community members and students. The Poetry Factory sponsors readings and festivals and has given performances at Makanda Java, a Carbondale coffee house. In 1983, the Factory published *Sestina*, a chapbook featuring the work of six women. In 1984, it brought out *coming into being*, poems by Shirlene Holmes with a fine introduction by Mootry. There is a spare, eager quality in the poems, as in these lines from "service in my heart":

It gets hot in the service
and so full of blood and water
a legion of angels
got to flap their wings
to get some cool in that place

The possibility of receiving a minor in creative writing attracts about 50 percent of the literature students at Southern Illinois University-Carbondale. Evidently the writing component in the degree dates back to 1972, although May Sarton served as poet in residence as early as the summer of 1945. A poem she wrote describing her experience can be found in *Land Between the Rivers*. And John Gardner, novelist, critic, medievalist, served on the faculty from 1965 to 1974. There are four poets on the staff at this time. James Solheim is a graduate of the Iowa Writers Workshop and adviser to the student publication, *Grassroots*. Carol Pierman's book, *The Naturalized Citizen*, was published by New Rivers Press. In 1985 she was awarded a literary fellowship from the Illinois Arts Council. Judy Little has been many years on the faculty. She is the author of two books, *Provinces and Prayers* and *Other Edges*. Her experiments with the use of sapphics may account for some of the delicate rhythms in "Reciting Psalms" from *Prayers*:

We sing
Among candles that center the blue space
Between our voices, each flame a small-circled
Glory overlapping others, like the answering
Reflections of a floating moon
Might wrestle and relax, trying to speak
Its light, by waves and wallows
In the overturning water . . .

Rodney Jones whose book has the haunting title, *The Story They Told Us of Light*, claims to have grown up in

the smallest town in Alabama and so feels at home in sparsely settled southern Illinois. His book won an Associated Writing Programs Award. Boyhood memories, raw enough, pervade "On Leaving the Farm":

Twelve springs in the saddle, I could not plough
the furrow straight, but jolted in the wrong gear
leveling fences and hedgerows like a red conspiracy,
grew muscles like a fish, but cursed hay bales
into barns.

Jones has a second book, *The Unborn*, published by the Atlantic Monthly Press in 1985.

Steve Tietz lives in Benton, about 30 miles north of Carbondale, and teaches at Rend Lake College. Back some years ago at Macomb, he co-founded the still flourishing *Mississippi Valley Review*. The title of his book, *Gnawing the Bark from the Neighbor's Dog*, should warn the reader there will be a quirky, likable voice, as in "Wake Me When it's Over":

I do fervently hope
that when it's my turn to wake for you,
you'll keep a firm grip on the lily
and not go groping for the throats
of those who come to pay respects.

Cate Dunquin's 40 acres, about 50 miles north-northeast of Benton and not far from Johnsonville, is a place for raising sheep, hay and soybeans. Dunquin is a graduate of Blackburn College and has been writing poems for 10 years. In "Some Memories Want to be Alone," she presents a series of recollections, the last of which is a lost month on the coast of Ireland:

Skin was inner horizon until
I dressed. Then the tide retreated
from beneath the flesh,
miniaturized into the legbone's
porous hiding places.
Waiting for sleep's full moon.

Small towns have their superb artisans—printers, quilters, gunsmiths, weavers, and poets, too, counterparts to these. In Olney where white squirrels can truly be found, Major Regain is such a hard-edged poet. "Gail Ray's Drowning in Olney Poem" ends with a goodbye and a plea:

Goodnight, snowwoman,
iceboxed heel to head,
turning between the poles,
the North, the South.

The plea is that Gail Ray will protect him from the hummingbird that will sip the honeyed life of his brain one day.

Now come due west on old 50 to O'Fallon, Chuck

Miller's town. He followed the migrant workers across the country's harvests. His beautifully printed book was handsewn and handsewn into Fabriano Ingres wrappers. The poems are long and ample on the pages. They move from comprehension to deepening anger, through memorable work such as "when you live in your car" and "free clinic," until the final statement is reached in "rising up."

rising up morning after morning
which way do you turn
which brother do you try to convince
of something he already knows in his bones

Straight west of O'Fallon below the bluffs is Cahokia. Elias Chiasson lives here, 18th century scholar and poet who is concerned to write a spare, clear line:

The Dinosaur
His rictal head
Smiling at something in the clouds
Made Janell laugh
Her eyes like warm mice
She stroked the "fur" on grampa's hands
Wanted me to find the page
Where the lamps were

On New Year's he's been known to join with others in the town and sing the old French welcoming in songs that go back to the 1700s in this part of the Mississippi Valley.

Those who travel back and forth across the Mississippi and identify with the communities on both sides are liable to make much of the river in their poems. Peter Simpson who lives in St. Louis and works at Southern Illinois University at Edwardsville, gives the river an appraising eye: "the water sucks/the chilly drizzle". Richard Deutch, a Belleville poet writing in the '60s, speaks of the river pilot at the ruination of herons. Eugene Redmond, one of the founders of Black River Writers, named one of his books *River of Bones and Flesh and Blood*. The late Arthur Brown of St. Louis could subject it to extraordinary fancies in "Mississippi River Poem" from *A Trumpet in the Morning*:

when it appeared in woods
nobody heard the splash of its dirt red grin
nobody saw it
you didn't laugh at the catfish in its teeth
you didn't hunt mushrooms
you didn't drown

Simpson taught in East St. Louis in the residence center established by Southern Illinois University. This was in the mid-50s. Gene Redmond was a student there. By the '60s both were teaching on the Missouri side of the river, and Redmond was in graduate studies at Washington University. The center was merged with the residence center in Alton to form the new SIU campus at Edwardsville. By the mid-1960s there was an exciting scene in St. Louis, mainly at the Circle Coffee House in Laclede Town where the area poets

ere reading, a scene which culminated in the Peacock
alley reading given by Redmond and Washington Univer-
ty's Donald Finkel before a huge audience.

Meantime, after the closing of the residence center,
U-Edwardsville had instituted an Experiment in Higher
Education in East St. Louis, Poets Hale Chatfield and
Henry Dumas were on the staff. They had been students
together at Rutgers and later worked in the Upward Bound
Program at Hiram College in Ohio. Dumas was an exciting
man, as Redmond remembers, electric, magnetic, moody.
His work was vibrant and militant, rooted and centered
in black culture:

play ebony play ivory
play chords that
speak primeval
play ebony play ivory
play notes that
speak my people . . .

Dumas came to East St. Louis in 1967, a dynamic force,
but in the tragic year following was killed by a guard in
New York subway. Redmond, who became his literary
executor, also wrote the elegy from which these lines are
taken:

Four passengers in the fourth car,
Divided by a generation of intellect,
But feeling a common pain,
A mutual bewilderment:
Four grim faces of the oppressed.

By the mid-60's, Katherine Dunham had founded the
Performing Arts Training center in East St. Louis. She was
a poet as well as a choreographer and dancer. Examples of
her work, such as "Mathematics" from which these lines
are taken, can be found in the Shuman anthology:

What do I want?
To be to do
The same identical
Things as you
And just as two times four is eight
I want more because
I'm late.

When her dance troop toured the country, the poets went
along. The performances included readings by Redmond
and others as well as theater and ballet. Redmond left Illinois
for a position at Sacramento State in 1970, but not before
he edited *Sides of the River: A Mini Anthology of Black
Writing*, which presented works by Romenetha Washington,
Donald Henderson, Sandra Reynolds, Sherman Fowler and
others who are still in the area. Within the past year he has
held an appointment at the University of Wisconsin at Madi-
son, and he has been home because, as he says: "I miss the
river and the roots."

Peter Simpson is another poet whose interests span

the river. A lifelong resident of St. Louis, former alderman
and dedicated Cardinals fan, he has been associated with
Southern Illinois University first at East St. Louis and
then at Edwardsville since the 1950s. A volume of his
selected poems, *Stealing Home*, was brought out in 1985
by BkMk Press/University of Missouri-Kansas City. A
meditative poet with a deep sense of family and a care
for all that is frail and vulnerable, he draws from many
sources. Here are lines for his grandmother from the poem
"Austin Simpson, Mary White":

By acclamation, she was Queen
a princess of land, I can see
her dancing in the broad meadows
near the coal fields of Glen Carbon.

Sou'wester, the literary magazine sponsored by the
SIU-Edwardsville English Department, has been published
since 1960. The present editor is Dickie Spurgeon, who
notes that the magazine has sought local as well as national
talent from the first issue until the present.

Greenville College is located in a pleasant town about
35 miles east of Edwardsville on the East Branch of Shoal
Creek. Elva McAllister, who has published widely in the
religious and secular press, has taught there for many years.
These are lines in "From and Inferno," concerned with a
popular false prophet:

We loved sonorous sound.
More strident speech,
More raspings, might have taught
to teach.

Eastern Illinois University in Charleston offers an
interdisciplinary minor in creative writing. Bruce
Guernsey helps to administer this program. He is author
of *January Thaw*, from which these lines are taken. He
has learned to think in terms of level horizons which often
contain ghosted voices:

something I woke jogging by,
one of those kids maybe
in the forest of corn,
hear him, the closer I get,
running away.

Poets John Guzlowski and Beth Kalikoff are also on the
staff. Guzlowski is the present editor of *Karamu*, a national
magazine of poetry and prose that is produced by the EIU
faculty. Beth Kalikoff is also on the staff. The program
brings in writers for readings and extended residencies.

Eastern's scene as it now exists is the legacy of the
late Allen Neff, who joined the faculty in 1967. Neff died
in 1977. The January 1979 issue of *Karamu* contains a
memorial selection of his poems and is guest edited by
Laurence Lieberman and Kay Murphy, who worked with
Neff during his last days to put the selection together. These

lines from "On Being Told that my House Will Be under a Lake" can speak for him:

My ark has tumbled to the bottom and
snapped its keel. I float through windows
and reclaim my skin in foam near shore.

Mattoon, where U.S. Grant mustered the 21st Illinois Infantry into service in 1861, is about 12 miles west of Charleston. *Modern Images* is printed there. This is an anthology of poems written for the most part, but not necessarily, by members of M I Poets, a group of area poets that has been in existence since the early '70s. Chapbooks are also issued. Sue Morgan of Mattoon is the present publisher. There are other such groups in the state. For instance, the Illinois State Poetry Society, an adjunct of the national society, publishes an anthology called *Lincoln Log*. Edited by Prentice Douglas of Raymond, it is an annual of the society's award winners. In Belleville, a senior citizens group which meets in the Multi-Purpose Center of the Belleville Area College, has been editing *Sharing* since 1980. The McKendree Writers' Association in Lebanon prints the winners from the writers' conference held annually at McKendree College. This conference is now in its thirty-first year—a longstanding affair like the college itself, which was founded in 1828. *University Women*, a quarterly edited by Gail Getz and published by the Illinois State Division of the American Association of University Woman, prints the best poems submitted by its members. In the early 1980s, the association sponsored poetry contests, administered by Viola Walker of Centralia.

Kay Murphy has moved to New Orleans, but for a score of years she wrote from Danville. In "The Tattooed Carnation" the poet speaks from Louisiana with a remembrance of Illinois:

It's too wet
to bury the dead here in New Orleans.
In the Midwest
autumn should be asserting itself
in stifling bronzes of silence.
So I walk downtown
get a carnation drilled over my breast
to be sure I will be distinguished
among the many
anonymous hearts who are hushed.

3. CENTRAL

When Kerker Quinn came to the University of Illinois in 1940, he was already an editor with a national reputation. A year after his graduation from Bradley University in Peoria in 1934, he had founded the little magazine, *Direction: A Quarterly of New Literature*, which numbered Robert Frost, Conrad Aiken, Ezra Pound, Herbert Read, Paul Horgan, Wallace Stevens, Kay Boyle and William Carlos Williams among its contributors. At University of Illinois he reestab-

lished the magazine as *Accent* and guided it through 20 brilliant years.

There had been literary activity on campus before Quinn came. Two volumes of verse had been published earlier: *Illini Poetry 1918-1923* and *Illini Poetry 1924-1929*. Contributors were members of the university's Poetry Society organized in 1918 by Allene Gregory, daughter of University of Illinois' founding president. Interest in poetry had been quickened by the Chicago Renaissance, and these volumes were in a sense a response to that. But *Accent* was more than a response; it was a stimulus to the new poetry developing after World War II. Quinn's forte was the literary essay and critical analysis, and his magazine was one of the best in the country. At the University, he engaged in epic arguments with his friend and colleague, Bruce Weirick, who had edited the first of the Illinois Poetry volumes and was a great admirer of Sandburg, acting as his host whenever the poet visited the campus. As far as Weirick was concerned, Sandburg had no peer—and that included the "despicable" T.S. Eliot. Perhaps because of Weirick's interest, the university purchased several tons of Sandburg memorabilia for its library holdings. Quinn's literary estate was willed to the university also. He had ceased publication of *Accent* in 1960, but continued to teach creative writing until his death in 1969.

Since 1974, University of Illinois poet and fiction writer Dan Curley has edited *Ascent*, a magazine of poetry and short fiction. The poet Michael Van Wallinghan has been on the UI staff since 1970. He has two volumes: *The Wichita Poems* (1975) and *More Trouble with the Obvious* (1981).

Laurence Lieberman, poet and critic, arrived in 1966. He is poetry editor for the University of Illinois Press, which has published a number of midwestern poets in recent years. His books of criticism include *The Blind Dancers: Ten Years of American Poetry* and *Unassigned Frequencies: American Poetry in Review*. Among his books of poems are *The Osprey Suicides* and *God's Measurements*. Lieberman is a poet of amplitude who enjoys roaming a page. Many of his poems capture moments of terror and delight during travels in the Caribbean and Japan. But these lines from "inside the Gyroscopic" describe a turn on a ride at the Champaign County Fair—a contraption of enclosed, spinning cages—and an aging father's horror. The shape of the lines suggests the spiraling motion of the machine:

Now we halt.
trapped in the middle of a reverse somersault
careening, heels over heads,
rocking on the base of our skulls. We are staring
straight up, fifty feet to the ground,
into three ovoids—family faces—high overhead. . .

The *Literary Magazine* is a voice for La Casa Cultural Latina on campus. A number of poets writing in Spanish appear in this journal: Angel M. Rodriguez, Jesus Yopez, Edwin Chavez, for example. Carmen M. Pursifull is a

quent contributor. "Premonition" from her book *Car-*
n by Moonlight ends with these lines—a mother saluting
deceased husband:

She nods replying, "Es verdad, he
is asleep at last. Buenos noches mi
viejo," she cries to the empty bench
but the only answer is the quiet
echo in her mind.

ite recently, the Feminist Forum sponsored an evening
women writers at the McKinley Foundation. A group
me together for that occasion and read under the banner:
black women writers speak out"—among them Elaine
Kelley, Cheryl West and Jin Goines. And for a number of
ars now, the Red Herring Poets, most of them from Cham-
paign-Urbana, have held readings and workshops on a reg-
ular basis. Organized by Robert Bensen in 1974, the group
s been producing yearly anthologies since then and rather
e chapbooks by individual writers. Elizabeth Klein, Mar-
n Gerstein, Netta Gillespie, Patricia McGinty, Alex
wyer and James LaRue are or have been members.

Kathryn Kerr served as director of the Red Herring
ets in 1980-1981. She is also identified with a group of
ets from central and western Illinois who are concerned
ith the rural narrative voice. They first read together at
e Illinois Writers Conference at Millikin University in
82. The other three are Deborah Bosley of Decatur, Ron
everman of Greenview and Springfield, and Duane Taylor
Carthage.

These four poets know how rich the life is that is hidden
om the main highways, the wisdom that comes with a
onsciousness of slow time, the stiff-jawed endurance
eeded to live it, and the tragedy waiting for those who
ome short of its demands. Kerr writes of the last harvest
n the farm in "First Frost":

Tomato plants sprawled drunkenly as we
picked their pockets of red, then orange, then
yellow, before we turned to the squash and took
everything as big as a fist. Then we kidnapped
little cucumbers. . . .

Bosley can say of Hattan Curry, "we believed blue
yes which, like farmer's vision/saw past the hilled horizon."
he speaker in Deverman's "Letter from an Old Farmer"
ums up his life and purpose with these words: "I've lived
ard. Worked the same land my/grandfather's father/disco-
ered in a haze of sweat." And Taylor closes a poem on
dultery and murder with these lines:

But she never set a stone
head or foot on Uncle Fred
for the shame of it
and even his boys thought it was best he was gone

Decatur is surrounded by farms and oil fields. Corn products
have been an industry there since 1907; today its agribusines-

ses are trusting to high tech, new markets and new products
to take them into the 21st century. In the town today Cecilia
Hardneet directs a group of readers and interpreters called
Pomoja, a Swahili term for "togetherness." The group visits
churches, civic centers and service clubs, performing the
works of Paul Laurence Dunbar, Gwendolyn Brooks,
Langston Hughes, Walter Bradford and other black writers.
Another society was drawn together by the late Pat Cunnin-
gham. These are the Blue Pike Poets, who have been meeting
regularly in the Decatur Library for about four years. They
included Dottie Fruit, Michael Johnson, Carol Massat and
Dennis Fehr. Another group, the Moraine Poets, consists
of writers more or less associated with Millikin University.
Deborah Bosley is a member of this group as are Ron Shafer
and Richard Ferry. They have published their own work and
the work of other area poets in the Moraine anthologies,
which date back to 1981.

The present Hardy Professor of Literature at Millikin
University is Dan Guillory. An essayist and poet, he lives
south of Decatur in Findlay, a three-spit town on the shore
of Lake Shelbyville, or nearly so. Guillory broods on the
landscape where he lives, and it becomes the subject of
his art:

Blue clouds shoulder the geese
Northward, and the Spring before Spring
Quivers like the hair of a green fern . . .

David Curry, a native of Springfield, founded the little
magazine, *Apple*, in 1967 and saw it through 12 issues. He
printed Archie Ammons, Denise Levertov and Wendell
Berry, among others, and featured the work of plains poets
Greg Kusma and William Kloefkorn in two double issues.
His own work has been published by New Rivers, *Here:*
Poems 1965-1969, and *Contending to Be the Dream*, in
1979. He has recently finished a new book, entitled *Certain*
Flowers. These lines are taken from "Afternoon":

The sun is deceptive. Traces of cloud
are gathering, and the grass is hungering
to be wet. Put your shirt back on
and go inside. Return to your book.

Another Springfield native who returned to the city
after studying and working in the East was the late Osmond
Guy. He taught graphic design at Sangamon State University
in the early 1970s. Two books of his work remain, published
when he was teaching at the Rochester Institute of Technol-
ogy in the mid-60s. These lines reflect his assessment of
the times:

the sun
is shiningbright
some where
blackmen are laughing
but
it's a badscene.

Women associated with SSU formed the Brainchild Poetry Collective in 1973, a gathering of poets living in central Illinois. Brainchild published four anthologies (1974-1977). The collective continues to be active in Springfield, but during the last several years most of its members have been writing fiction. Sangamon Poets was founded at SSU at about the same time. Its chapbooks have been edited by Tim Osburn and Pat Hilton. Twelve books have been published to date, including work by Rebecca Winning and Steven Dolgin. Sangamon Poets in conjunction with another Springfield writing group, Scarritt Associates, brought out a single issue revival of Vachel Lindsay's publication, *The Village Magazine* in 1979, honoring Lindsay on the centennial of his birth.

A member of the original Brainchild, Jane Morrel, author of *This Paradox Shadow*, grew up in frontier Oklahoma and began to publish her poems in the 1940s, but it was not until the 1970s that the true outpouring of her work occurred. These lines were based on her experience working as an "activity lady" in a children's hospital ward:

John, your sturdy legs
set Herculean, arms passed out
through bars of your space,
Five teeth receptive, expectant of me.
But John! Purple and blue
and reds strand your face,
stichery plaids your fat cheek.
UFO cigarette burns
dot your belly and legs

Ron Deverman knows the country where Salt Creek enters the Sangamon. His family's farm there goes back 110 years, and it is this rural landscape that pervades his book in progress, *Letters from Illinois*. These lines from "letter written on the Lower Salt Bridge" were written after meditating on the work of native American poets. Among several things that must be done to grasp the essential richness of that heritage, a poet has to:

study the eye muscles of the deer as she forages
the dead stumps until you find only yourself
staring back from the black water
tree shadows spreading to its center mark
the deer motionless, the sun refusing to die.

Reg Saner won the Walt Whitman Award in 1975 for *Climbing into the Roots*. Since then he has published two other books, *So This is the Map*, and *Essay on Air*. He is from Jacksonville, and a graduate of Routt High School, although his professional career has been spent in Boulder where he teaches at the University of Colorado. Most of his poems are about his western experience, but he has poems of remembrances such as "Palmyra, Illinois in Bug-Time":

As the white
customized Merc tears ass,
heading for Kip's Lounge near Table Grove,
its hot backwash slaps my face
with clover surf, fresh cut.

Several students from around town in Jacksonville in the 1970s, Terry Peters, Nancy Hamm and Michael Miner, teamed up with John Carpenter from Chandlerville to establish Two-Way Mirrors, which held a series of readings by area writers at the David Strawn Art Gallery and later at Crows Mill Tavern in Springfield. Among the poets featured in these readings was Lynette Seator. An authority on Latin American culture and literature, she teaches at Illinois College. One of her recent works is entitled "Poem for a daughter who tried to save Honduras":

still you were marked
for arrest. The generals know
to work with the poor
is a political act.

Victor Pearn, another Jacksonville native, has had a steady publication in small magazines during the last 10 years. His work can be eerie, evocative, delicate as in "where the river flows": "and they know meadows/and children who dance in a circle/singing ashes ashes."

The town of Lincoln was named for the young Springfield lawyer whose services helped to make it the county seat of Logan County. Langston Hughes went to junior high school there. The Billee Murray Denny Poetry Award has been administered by Lincoln College since 1981, with substantial prizes for winning entries. An annual anthology, *The Denny Poems*, publishes the work of the winner and honorable mentions. Valecia Crisafulli, poet and teacher at the college, coordinates the contest. She is a poet of wit and risk. This poem is entitled "Brass Bed":

See here, when they first hung the brass headboard
cocked at a funny angle on the wall near the top
of the stairs, they never knew what a ruckus it
would cause,
beds being for sleeping in and making up,
walls for pictures of barns, sunsets, relatives, and
crocheted ditties about Jesus.

Quincy has one of the most active arts councils in the state. It is an old river town with substantial brick houses. James Haining, the publisher of Lucky Heart Books resided there, bringing out the last wonderful issue of his magazine, *Salt Lick*, in 1982, after which he returned to Texas. In 1981 he published *A Quincy History*, entries from a diary he kept from January 1972 through May 1979. There are many poems scattered throughout the history and these can be seen as minimalist work as Haining pays homage to Charles Olson and Robert Creeley. The book is an account

the busy life of a small press publisher. At the time, Haining was working on *Next Services*, a book of poems by his wife, Michalea Moore. Taken together the books show rare verbal addresses. This is Moore in "Like Nobody's Business":

that pride
made me say
nothing to nobody
until i knew i
had to get down
and love you like
nobody's business

and this is Haining in "Service":

my hands are your cup
of flowers and I put
the sweet potatoes in
the jars for you

Forrest Robinson founded the *Mississippi Valley Review* with Steve Teitz in 1971. This Macomb magazine flourishes and can be found in the Bodleian Library at Oxford. Published by the college of Arts and Sciences at Western Illinois University, it had Roland Grass, the concrete poet, as consultant. At present, John Mann serves as poetry editor and Fred Jones as art editor. *MVR* is a magazine of visual as well as verbal art, a dedication that is evident in its fine covers.

John Mann's poem, "The Suffering and Death of Steve Neko," was chosen for a broadside printing by Illinois Writers, Inc. These are the concluding lines:

Like the veldt's sun
you rose to your fatal history:
you must be black in South Africa.

Fred Jones is Welsh and a printmaker. Recently he joined with 14 other Welsh-American artists to articulate prints for 14 contemporary Welsh poets, with the Welsh calligrapher Jonathan Jones lining out the poems. This "Welsh American Portfolio" has been on exhibit throughout this country and in the United Kingdom. Forrest Robinson's poems have been gathered in *The Champaign Letters & Other Poems*. He can catch the eerie moment that separates an old identity from a new one:

The phone rings.
My apartment and I are alone.
The second ring. My old life, maybe.
An old debt, the angry words of a collector.
Third ring. I owe no bills.
I owe myself a hundred debts.
Fourth ring. I listen to her voice.

Peoria citizens have to endure that misapplied quotation "It won't play in Peoria"—which really means that shabby

work isn't appreciated in this Illinois river town. So it is right that David Pichaske should be owner and publisher of The Spoon River Poetry Press there. A writer himself (*The Jubilee Diary*), Pichaske works with enthusiasm, expertise and a slim budget to deliver a quality product. The press has published books by Michael Anania, Ralph Mills, Joan Colby, Dave Etter, Jane Morrel, and "H", among others. A current project indicating Spoon River's expanding scope and capability, is the publication of Lindsay's complete poetry and prose in beautifully illustrated hardbacked volumes. Two volumes have been issued as of June 1985. The editor is Lindsay scholar and Sangamon State University professor Dennis Camp.

At least three other poets should be mentioned in conjunction with Peoria. George Chambers is better known as a fiction writer, but there is a good selection of his poetry in *Voyages to the Inland Sea, IV*. Tori Eggherman is also from Peoria. She had a share in *Sestina: Six Women Poets*. These lines are from one of her prose poems, "Sisters":

I thought that nightmares were horses that you
dreamt about.
Sometimes in the middle of the night I would
open my eyes and
see your dreams above your head. You dreamt
in shades of yellow.

James Ballowe, the son and grandson of miners, was born in Carbondale and grew up in Herrin. Currently an administrator at Bradley University, he worked on the staff of Kerker Quinn's *Accent* in the late '50s. These lines are from his book, *The Coal Miners*, a 1979 Spoon River publication:

Drugged by the dark
you imagined light
shining from Christ
and crucifixions
indistinguishable
in the dust that turned
you into dust.

McLean County poet and historian Greg Koos has studied much of the 19th century verse that citizens of Bloomington-Normal wrote and read. Early on most of it was newspaper copy. Infants dying was a very popular subject. Maudlin poems, the kind of elegy that Twain satirized in *Huckleberry Finn*, graced the pages of the local gazettes. There were some humorous pieces. The serious poems dealt with politics and were often on the subject of women's rights. By the 1890s, because of the founding of local printing houses, small, handsome bound volumes, quite well-illustrated, were issued. These contained rural and pastoral poetry for the most part of fond remembrances. *The Poems of John Frances Myers* is of some interest. He may have been a fiddler and seems to have written with specific melodies in mind. "The Wireless Piano," at least, was to be sung to "Marching Through Georgia." The Black Book-

men of Illinois Wesleyan University were publishing the magazine by that name in the 1920s, quite serviceable verses. Harriet Monroe and Lew Seratt, a University of Illinois professor and poet who used Chippewa and Plains Indian materials, are listed as advisors to the magazine.

Paul Scott Mowrer went from Bloomington as a young boy and later distinguished himself as a foreign correspondent for the *Chicago Daily News*. He was in France in 1918 where he wrote "Another Burial" from which these lines are taken:

The men at work in the ditch put by their shovels,
Shake off their mud, and all in the silent rain,
Bury the twisted shapes, and drive a stake in,
Should any one wish to come to the place again.

William Wantling came to Normal in 1966. He had grown up in Peoria, had joined the marines and been wounded in Korea. The morphine prescribed led to addiction and the habit led to an armed robbery in California and a sentence to San Quentin. He began writing poems there. His arrival in Normal triggered an exciting scene, with readings sponsored by an Illinois State University student organization called the Druid's Cave and readings at Illinois Wesleyan's Phoenix Coffee House, as well as open house for readers at Wantling's home. It was the spirit of the times: "Let's get together and drink wine and read poems." He published 10 small books of poetry, stunning verbal riffs combining street smarts and literary sophistication. In the lines that follow, which conclude a found poem on the death of a cat, he shifts into his own statement on the nature of poetry:

this, indeed, is poetry, not because it speaks
of random, terror, abandon, of
Quick too quickly cut, but
because it speaks of it with Style
because of concrete, sensory detail, stark
outline of emotionally charged events
extreme economy and, woven through it all
a strand of universal raging wonder at
the savage god called Death. . .

Wantling died in 1974 and is buried in Oak Grove cemetery in LeRoy. He is said to have cult followings in Wales and New Zealand.

In 1977, writers from the Central Illinois Branch of the National League of American Pen Women staged a one-day workshop on the campus of Illinois Wesleyan University. Bettie Story and others worked from this beginning to establish the yearly writer's conference at IWU, which meets usually in late July and early August.

James McGowan is associated with the conference in one capacity or another in any given summer. He joined the faculty of IWU in 1969, coming from Rutgers where he had lived in the same student housing with Hale Chatfield and Henry Dumas. His work is meticulous; each word is selected and necessary, the lines etched. He has fine angler's

advice in "To My Son—Old Enough for Bass," which leads to unexpected climax:

Bass are born with your father's stern eye;
It is right they be nailed to your wall.

His most recent book is a volume of translations from Baudelaire published by Spoon River in 1985. In 1979, he joined with Koos to begin the annual "Words Fair", a gathering beneath the open sky in Bloomington's Franklin Park where writers from around the state come to read on a Sunday afternoon.

James Scrimgeour worked with the Druid's Cave writers to keep things going at Illinois State in the late '70s. He founded the Pikestaff Press with Robert D. Sutherland in 1977. The press publishes *Pikestaff Forum*, which is devoted to fiction, poetry and drama. Scrimgeour's own work is available in the volume called *Dikel, Your Hands*. This collection includes two poems for Bill Wantling.

Fred Brian, the artist/printer of the Pilot Rock Press, has produced chapbooks and broadsides for several of the local poets. He handset the first printing of James McGowan's *Each Other—Where We Are* and illustrated it with wood engravings. Joanne Riley, on the staff of the Corn Belt Library System, headquartered in Normal, is author of two books of poems: *Earth Tones* in 1979 and more recently *Pacing the Moon*, which she describes as "a matrilineal book." Veronika in "Birth-Mark" is:

An immigrant girl with waist-length dreams
Indentured to the daylight.

Other writers in the area include Geraldine Pratt, Linnea Johnson and Lucia Getsi. Getsi teaches comparative literature and creative writing at Illinois State University. Her translations of poems by George Trakl were published by Mundus Artium/Ohio University Press in 1973. Her own book of poems, a powerful and suspenseful sequence called "The Tooth Mother Letters" was published in 1984 by Moonsquilt Press. In a recent poem, the Midwest is where strangers search:

some mid-point
to make the repetitions cease.
they wonder how artists here can find
a frame.

4. NORTH

Patricia Lieb of Bourbonnais, who is president of the Illinois State Poetry Society, and Carol Schott of Pontiac founded Lieb-Schott Publications in 1978. In addition to overseeing some commercial printing, they have brought out 10 chapbooks and four issues of *Pteranodon: A Magazine for Poets and Writers*. Press business is conducted at a restaurant in Dwight, halfway between Bourbonnais and Pontiac, at eight in the morning as the need arises. One of

the chapbooks is a joint venture by Schott and Lieb called *Catholics and Publics*, poems about childhood experiences in grade school. It has a forward by Jared Carter, who notes that those who have gotten through second and third grades in this country will find it all too familiar when they come to read Dante.

Knox College in Galesburg has had among its students Eugene Field and Edgar Lee Masters. Field became something of a legend for his pranks; Masters cherished the memory of the school and his study of Greek writers there. Vachel Lindsay gave his first college reading at Knox. Sandburg, though he was never a student at the college—he went to Lombard, the town's other college at that time—came to celebrate the Knox College Centennial in 1937 with an "Ode" to Old Main. He had fond memories of that building. He had witnessed in 1896 the first commemoration of the Lincoln-Douglas debate held there in 1857. Ernest Sandeen is also an alumnus of Knox and celebrated for his accomplishments as a poet, teacher and scholar at Notre Dame University.

The Knox faculty today includes the poet Robin Behn as well as several fiction writers. Behn is working on a course in poetry translation at the present time. Poet and critic Sam Moon retired in 1985 after a long and fruitful career. His presence on the faculty and the presence of other gifted writers, teachers and artists helps to account for the excellent student magazine of art and literature, *Catch*. The Spring 1983 issue was awarded first place in the CCLM National Collegiate Competition. Moon, a student of classical Chinese, is spending his retirement rendering Confucian codes into English. Several of his translations were printed in *Farmer's Market* with facing pages of calligraphy by Terrence Mak. There is a selection of Moon's own work in the "Galesburg Edition" of *Farmer's Market*. These are lines from "Early Winter":

Fall rains have bleached out the land.
Frozen trees feather the sky on the ridges.
The grass leans south and east for winter
like weeds in the river. . .

The *Farmer's Market* itself is a little magazine of poetry, art and fiction. Editor Jean Lee sees it as a publication with a midwestern sensibility. Lee also edits *Prairie Journal*, a quarterly magazine which specializes in the history and culture of western Illinois and eastern Iowa. The Spring 1985 issue has articles on Lindsay, Masters, Sandburg, and certain pioneer poets, as well as on Lewistown and on small press publishing in the state.

Lee, Behn and Moon are busy local writers, and three of Moon's students, all with books published now, should also be mentioned: Alexander Kuo, David Lunde and Steve Miller. Ron Hunt, who operates the Book Nook in Galesburg, is from the Henderson Creek valley near Alexis. He was one of several bright students and poets at Monmouth College when Murray Moulding taught there in the early 1970s.

In the Quad Cities, Bettendorf and Davenport in Iowa,

Rock Island and Moline in Illinois, there are at least six active writers clubs. Information on the activities of these groups can be found in the *Writer's Newsletter*, now in its fourteenth year. Published every month from Rock Island by Betty Mowry and David Collins, the newsletter prints information on the various poetry competitions, such as the *Quad City Times* Grand Prizes and the Keeshian Poetry Contest, as well as poems by local writers and by the winners of the Keeshian Contest, now in its fifth year. Collins is also director of the Mississippi Valley Writers Conference, which meets at Augustana College for a week each summer.

Within the last several years there have been poetry readings "Upstairs at the Ballaster" in Davenport with Iowa and Illinois poets, artists and musicians participating. Kathleen Cox, who coordinated these readings, has been poet in residence with help from CETA for the Quad City Arts Council. Her book of poems, *Coming Alive*, was published in 1980. Michael Allen Moore is also a poet active in Moline.

Augustana College has been hospitable to poets over the years, setting up readings and residencies. The college has a commitment to Native American studies, honoring the Black Hawk and Sauk and Fox history of Rock Island. Because of this, more American Indian authors have read in the Quad Cities than anywhere else in the state. Ray Young Bear from Tama, Iowa, who would be perhaps a fifth generation grandson of the Mesquackie who lived in the Rock River Valley, is one of these. A writer whose work is known worldwide, Young Bear's early poems appeared in the newsletter published by the Upward Bound Project at Luther College in Decorah, Iowa in the 1960s.

Michael Sheridan teaches at Geneseo High School, about 50 miles east of the Quad Cities. He has taught for the Job Corps near San Francisco and on the Pacific Island of Truk. He published widely and has work in *Heartland II*. These lines are taken from "Grace":

Yesterday on the prairie
I saw a closed wound called Bishop Hill:
there, in the 1850s, nutty Jansenists
sold celibacy to marrieds
and, for color, heaped wild flowers
on the bed of their murdered leader,
expecting him to rise
like Christ on the third day. . . .

Ricardo Amezcuita from Sterling and Anthony Kallas from Dixon, both towns on the Rock River, are graduates of Sauk Valley College. Amezcuita is a painfully slow writer, but then he can say: "We migrants hold the day/between our toes." A prolific writer with many publications, Kallas says of the Rock River dam: "The leashed power captures the/madness of a hundred rabid dogs."

From Dixon east to DeKalb on the northern prairie, it is like traveling across the top of the world. DeKalb is home to Northern Illinois University. Lucien Stryk teaches there—poetry, creative writing, Asian literature. Since 1953 when he published his first book of poems, he has edited or trans-

lated 10 volumes from Buddhist literature, Zen writings and Basho's haiku. Swallow/University Press brought out his *Selected Poems* in 1976 and a *Collected* in 1984. He edited *Heartland: Poets of the Midwest* in 1967, a key book that gathered the work of 29 poets. This volume established that there was an important body of work being produced in the region. "Hyde Park Sunday" reflects the sensibility of a man who has given a lifetime to the study of oriental culture:

Suddenly the bronzed Spaniard,
yellow bandanna on his forehead,
left his companions with a leap—
perfect somersault—then cartwheeled
past the lovers on the grass.

The sprawlers gaped, on Speakers' Corner
there was silence, those angry men
turned blessed, forgiving—
so much pure energy expended for nothing,
for absolutely nothing.

Other area poets are Rachael Burchard, Joseph Gastiger, with NIU, Gail White from nearby Sycamore, and Dan Stryk, Lucien's son and colleague at the university whose second book came out in 1984. These are lines from "Crows". It is winter and 20 below:

They are the sculpture
for our season, of
our lives, claws fastened
to the coarse grey bark,
black forms on the grey sky
unmoved, alive.

Dave Etter lives in Elburn, about 30 miles east of DeKalb. The town was an abolitionist stronghold prior to the Civil War. The Lincoln True Hearts were there in 1858, as Lincoln discovered when he went to visit his cousin in the town that year. Etter likes off-the-highway places where artifacts are still to be seen from the '30s, emblems of the past and of an enduring if stricken present. His poems are soaked with bright colors, as one of this favorite painters, Chagall, uses them. He listens for the offhand casual sound of idiomatic speech and takes great pains to reproduce this in his poems. He feels at home with back road people, old populists so much like poets, as he might say, when you think of it, and for them has created a mythical town west of Chicago named Alliance. There is something of all this in "An American Holiday":

The sun breaks through a wet cloud,
sweet as a cinnamon bun,
and my village of flags opens up
like a tropical bird.

See kitchen chairs beneath the trees
and oranges eaten in hammocks.
See the buzzing grapes, the hedges of boys.

Among his many publications are: *Go Read the River*; *The Last Train to Prophetstown*; *West of Chicago*; *Alliance, Illinois: Poems*; and the latest, *Home State*, a book of prose poems.

Robert Schuler was teaching at Shimer College in Mt. Carroll from 1967 to 1978. Two students there, Terry Nathan and John Mausieda, founded *Uzzano* in 1974 and brought out the magazine's first two issues. When they graduated, they presented the magazine—named for one of the against-the-grain heroes in Pound's *Cantos*—to Schuler, telling him they believed that he had always wanted one. Schuler published *Uzzano* until 1982, beginning with a memorial issue of Franklin Brainerd's poems. He established Uzzano Press, also, bringing out books by Etter, Thomas McGrath, Raymond Roseliep, and Ray Smith. There were good times at Shimer during the college's latter days: Robert Bly, William Stafford, Galway Kinnell, Louise Gluck, Marvin Bell read there, often to audiences of 200 from this school of 250 students.

The Rockford Writer's Guild was founded in the 1940s and has Eunice Fisher as president today. The guild encourages local programs in the arts. Stryk and Etter, among others, have given workshops to members. Fisher edits *The Rockford Review*, a handsome magazine that prints the work of guild members for the most part. Also, and closely allied, Womanspace is a center in Rockford for "the support and aid in the self-development of women in society." This group is chaired by Wanie Reeverts. The center publishes *Korone*, which contains poems and short fiction by the members. Christine Swanberg is one of the more active poets in the area. Her book, *Tonight, On This Same Road*, was published by the Erie Street Press in 1984.

East of Rockford in Belvidere, Todd Moore publishes *road/house*, bringing out work of promising writers in slender editions. His own work is tight, crusty, concrete. He favors poems that cluster into narrative and have definite historical underpinnings. A sample of his style, from *The Devil's Backbone*, has the title leading into the body of the poem:

the old kaskaskia road

chopped its way
south
thru forest
and prairie stretches
angling like
a diamond marked
snake on make. . . .

Certain writers in the small towns and vast suburbs around Chicago might be classified as independents. Joan Colby is one of these. A native of Chicago, she lives in Streamwood and works as editor of the *Illinois Racing News*. Her latest book, *How the Sky Begins to Fall*, was published in 1982. Two more, *The Boundary Waters*, and *The Atrocity*

ok, were published in 1984. Her work is stark and uncompromising; the art subtle:

The red bird of pain
nests in my belly. The child's breathing
fails. Catalpa blooms
litter the wet pavement. My mother says
clear these rooms, let everything
be bare and necessary.

Phyllis Janik lives in nearby Hinsdale. She grew up on
st and the Lake, Chicago's South Shore neighborhood,
a family of steelworkers. She has authored four volumes
poetry. There is a rich, sensuous quality to Janik's work,
d a brooding mind in back of it. "Piece VIII" is a commen-
y on a work of abstract art, which becomes in the last
anza a thing of strange light:

Like the breast of the Barn Swallow
turning shining blue for a second, flying over
the pool
this is Piece VIII: the light
almost rounding out a rough-cut chop off the bar.
The reflection from an obsolete Spanish coin.

She guest-edited the Winter 1981 issue of *The Spoon*
ver *Quarterly* with help from Larry Lieberman, Sterling
umpp and Michael Anania, among others. This issue has
e work of some 70 poets, not professionals, from all over
e state, old and young, with ages given in the back of the
ue. It is a showcase for excellent writing and teaching
n example drawn at random is "Run Down Lady" by
ndy Mommaerts, age 14 at the time:

She sits with
tears in
her eyes
the bill in
her hand
the kids
in her hair
her body
smelly and its only 9:00 in the
mornin'

Lisel Mueller of Lake Forest received the American
ok Award in 1981 for *The Need to Hold Still*, the Lamont
ize for *The Private Life* in 1976. Her early work was
lected for the Stibitz anthology, *Illinois Poets* in 1968.
rough all the years and many poems her calm, steady
ice moves with awe and surprises. Although she never
ns away from the fierce implications of the times, she
n say in "Snow":

Come here, then. Every ditch
has been exalted. We are covered with stars.
Feel how light they are, our lives.

G.E. Murray lives in Oak Park. He has followed the
Chicago literary scene since the early 1970s and has com-
mented on it with thoughtful articles and reviews in the
Chicago Daily News, the *Tribune*, the *Sun-Times*, and
Chicago. His own work, *Repairs*, was a Devins Award book
from the University of Missouri Press in 1979. These lines
are from "Chicago as the Time of Night":

on central time
dying is an irrelevant surprise.
The infinite gray and meager shock of wedding
the midlands hits colder than a left hook.

5. CHICAGO

And this is Chicago, the Sears Tower brooding above
the city like some storm spirit, and a new State of Illinois
Building, all in glass and space and plastic and steel, a
Castle Perilous for people coming there with business to
attend to. Early poets, such as Horatio Cooke and William
Asbury Kenyon, exploited the pastoral or struck out against
the injustices of the day, but they did not focus on Chicago
itself as a subject worthy of extended attention. That came
with Benjamin Franklin Taylor, who spoke as an Aaron
discovering to the world a swamp:

Where in the wild-rice cradle lay,
As tender as water cress,
The Moses of the Wilderness!

Whatever his talent or influence, Taylor published from
1854 until 1886 when his collected poems were brought
out. By that time Eugene Field was writing for the *Daily*
News, political satire and, in the case of "Little Boy Blue,"
an effective, sentimental verse for children. In 1890, the
University of Chicago was founded and served as wellspring
for the city's poets. William Vaughn Moody taught there
from 1895 until 1907.

Harriet Monroe was 11 in 1871 when the city was
destroyed by the great fire. She died in Arequipa, Peru, in
1936. She had been attending a P.E.N. convention and
seeking out Inca ruins in the mountains. Between those
years she developed as a poet in the genteel, heroic tradition,
composing the "Ode" for the Columbian Exposition in 1892.
But she gave that stance over as she grew into the 20th
century. Monroe was in her fifties when she founded *Poetry*:
A Magazine of Verse in 1911. A superb editor, she sought
out the best poets here and abroad and published their works.
She printed Lindsay's "General William Booth Enters into
Heaven" in January 1913, Sandburg's "Chicago poems" in
March 1914.

Poetry achieved an international reputation in those
years and because local writers contributed to its pages and
served on its editorial staff, it helped to form what has come
to be known as the "Chicago School" of American poetry.
Many talents can be loosely gathered in that poetic gym-

nasium: Masters, Lindsay, Sandburg, of course, and Maxwell Bodenheim, Eunice Tietjens, Marion Strobel, Jessica Nelson North and Marjorie Seiffert, among others. The poetry of Tietjens has verve and power. In "The Drug Clerk" a young man stands behind the counter, while:

Before him burn the great unwinking lights,
The hectic stars of city nights,
Red as hell's pit, green as a mermaid's hair.

A group of writers connected with the University of Chicago was active at this time also. These were members of the Poetry Club, founded in 1917 by Harold Van Kirk. The president of this club in 1927 was George Dillon whose second volume of poetry, *The Flowering Stone*, won the Pulitzer Prize in 1932. He was editor of *Poetry* from 1946 to 1949.

Elder Olson is distinguished service professor emeritus of English Language and Literature at the University of Chicago. He was born in Chicago in 1909 and published his first poems in *Poetry* in 1928. A critic and dramatist, he has published a study of the work of Dylan Thomas and volumes on the nature of tragedy and comedy. His *Collected Poems* appeared in 1963 and *Last Poems* in 1984. What can a man say for himself with a long and busy life to his credit? He can present a one-line answer "Himself in Age":

The dry branch burns more fiercely than the
green.

John Frederick Nims was an associate editor of *Poetry* in the 1940s, visiting editor from 1960-1961 and editor from 1978 until this last year. A graduate of DePaul University and the University of Chicago, he began teaching at Notre Dame in 1939. He later joined the faculty of the University of Illinois at the invitation of Kerker Quinn, the first faculty member brought there because he was a poet. Nims has published four volumes of poetry and a *Selected Poems*, which came out in 1982. He is a translator of reputation, with renderings of St. John of the Cross and Euripides. In an essay entitled "On Growth and Form," which serves as the preface to *Selected Poems*, Nims sketches his shifts and changes as a poet and makes an eloquent and witty defense of form in poetry. Certainly the control is masterful in "The Evergreen," an eight-part elegy for a child. The poem is an exchange between the grieved narrator and an insistent, pitiless question. This is the third stanza:

How was that year? His voice
Over sun on the rug, slow-turning,
Hung like a seabird lost the
Lorn and bodiless cry.
Haunting the house. And then?
I remember then. One morning
Silence like knives in the ear.
A bird gone over the sea.

Gwendolyn Brooks, the state's poet laureate, received

a Pulitzer Prize for *Annie Allen* in 1950. Her work since then, volumes of poetry, interviews, recollections, collages, journals of trips to Africa and elsewhere, reveals her lifelong concern to express the richness of black culture. Anguish, anger, a driving will for change, these are in the work. There is sharp insight, also, wit and candor. Taken as a whole, there is something luminous about her work, and generous, as her life has been. A portion of all this can be seen in lines from "The Second Sermon on the Warpland" addressed to Walter Bradford:

Salve salvage in the spin.
Endorse the splendor splashes;
stylize the flawed utility;
prop a malign or failing light—
but know the whirlwind is our commonwealth.
Not the easy man, who rides above them all,
not the jumbo brigand,
not the pet bird of poets, that sweetest sonnet,
shall straddle the whirlwind.
Nevertheless, live.

Paul Carroll does not go out of his way to write about Chicago, but references to the city have a bit of slipping into his poetry, no matter the subject, as in these lines from his elegy, "Words for Neruda":

Wearing a mate's woolen watchcap you're standing on
the deck
of the ore boat inching like a caterpillar from the
harbor
of Chicago bound for the vast white pages of
the Soo.

Death is a memory of rivers with no names.
Hydor son laloun en emoy. O Neruda. Father.

Carroll edited *Big Table* in 1959 and '60, printing an impressive list of nonestablishment writers, such as Gary Snyder, John Ashbery, Frank O'Hara and various Beat Generation poets. He has done anthologies and a book of criticism; he has translated the satirical letters of St. Jerome and has a new book of poems in the press—*The Garden of Earthly Delights*. He believes that poems are wiser than we are, and if he could he would write them with no reference beyond themselves, for the joy of it.

John Logan gave a poetry seminar which met once a month in the offices of the Midwest Clipping Association. This was in 1960. So many of the students in the seminar went on to establish national reputations that this event has become hallowed in the history of these things. Marvin Bell, Naomi Lazard, William Hunt, Bill Knott, Dennis Schmitz, Charles Simic and Barbara Harr were among those who attended. Bell has left an account of the seminar and of Logan's teaching, which was printed in the Spring-Summer 1984 issue of *TriQuarterly*. An anthology of the work of these poets was compiled by Logan and published in 1981—*The Great Chicago Poetry Reunion*.

William Hunt, who left Chicago quite recently, has worked with labor unions and community action groups. He has two books: *Of the Map that Changes* and *Oceans and Corridors of Orpheus*. This is a stanza from "A Darkening Outing at Sea":

Someone is stretching out below
the cold surface of the unbreathable.
His fingers lift up each wave.
He moves and moves
so that each wave rises in place.
We wait and watch
and he acknowledges that.

As a student at Wilson Junior College (now Kennedy-King) in the 1960s, Walter Bradford began writing in an attempt to describe his experiences as a street gang worker and organizer sponsored by the YMCA. A short time later, he helped to found OBAC (Oh-baa-chee), The Organization of Black American Culture. OBAC had a workshop for adult writers, and Hoyt Fuller, editor of *Negro Digest*, later *Black World*, served as an advisor. Participants included Ron L. Lee (now Haki R. Madhubuti), a classmate of Bradford's at Wilson, and Carolyn Rogers, Ronda Davis, Angela Jackson and Sterling Plummpp. This group shifted to the workshop of Gwendolyn Brooks in 1969. Their work was printed in *Nommo*, founded in that year. Bradford was very active in the schools and prisons in the '70s as a teacher and editor. Today he directs a half-way house on Chicago's West Side. "Tribute: Lucky Lyons, George Slaughter, Harold Fleming and Bill Irvin" reflects the care-filled mind of its author. In the poem Bradford says these lines were not written to:

buke them double for losing their way to Mecca
and falling on hard times. . . .
it is a repeat of the ancient sorrow where
these spacebirds took their chance to fly free
but missed and fell dead
these falcons among the rest of us crippled roses
still here, trying to get free, hoping to fly.

Carolyn Rodgers has half a dozen books to her credit, and *How I Got Ovah* (1975) was nominated for the National Book Award. She has recently completed an M.A. in English at the University of Chicago. She can catch the flavor of folk and street speech and is interested in religion and science. The fourth poem in a series entitled "Touch" builds on these preoccupations. Here she says that want and need are the same, a sun reached for but not touched:

your hands, a beam in the ark of trust.
your eyes, a lantern in a sea of doubts.
or a cleverness to be defined and then,
a performance in the precisely corrected
span of time.

Sterling D. Plummpp teaches in the Black Studies Pro-

gram at the University of Illinois, Chicago, and has written a monograph, *Black Rituals*, as well as several volumes of poems. His latest work is *The Mojo Hands Call, I must Go*. A poet of vast range, he can describe a good dark remembered from a Mississippi boyhood:

Dew comes in mugs of fog
And the sun oversleeps
But goes to bed early.
Off in your nights frost
Becomes coconut of midnight cake
As we watch the simmon tree
For an old possum. . . .

He can move from this lyrical description to the terrible indictment of Chicago in the book's title poem with its stark person: "i am an old dream/listening to death."

Haki R. Madhubuti directs the Institute for Positive Education. He is founding editor of the influential *Black Books Bulletin*. His work is embattled. He has perfected the no-holds-barred, clenched fist of rhetoric necessary for this kind of poetry. In "Positive Movement Will be Difficult but Necessary," his repetition of "now" builds to an authoritative, compelling statement:

quiet world we are the people
summer's sun seen us through many winters
here sun but we're stronger now still
unseen unwanted now we gather out thoughts now
clear our heads now collecting our direction now
looking closer into eachother's eyes now
looking toward the people that do now
getting as serious about enemies
as we are about his holidays now avoiding deathtraps
now

A racially and nationally diverse community, the Latino poets in Chicago have emerged within the last 10 years. A group definition is not easy to formulate. Ralph Cintron in his introduction to the *Ecos* selection notes that "inside many of us are contradictory feelings and perceptions: nostalgia, bitterness, relief, pride, embarrassment, joy, optimism, pessimism. . . . Pues asi es. . . ."

The way it is is simply noted by David Hernandez in "Memorial Day" as he writes of a woman who has spent her life as an activist, "a dream-keeper of those other-wise zombied-/out of their existence." She appears at a barbecue:

colorless
but for the blood-clot
breaking through the skin make-up
covering
the needle-tracks
on
her
left arm.

Carmelo Romero in the poem "nests to be Built" calls

for a unity of all black "puerto ricans-cubans-haitians-jamaicans-santodomingans" to confront the nation-state societies that oppress them:

latin
kings
talk
bout;
 "we ricans,
 we bad!"
cobra
stones
say;
 "we stones,
 we badder!"
and
they rumble
 and where is our nation?

And Miriam Herrera in "To Jenny" presents a voice that wants to get on with life:

Let's finally gag the plagiarist
and the therapist, all others
who'd rob us of our wisdom.
Our screams will be new ones, joyful
with the earth, with the pain of our bodies
splitting open for children.

Sandra Cisneros and her six brothers, Margarita Lopez Flores going to Loyola, Carlos Cumpian of the Movimiento Artístico Chicago, and the "Street Sounds," who work with Hernandez—all these and their companions, they know that "*el tiempo es de Nosotros*."

Colleges and universities add to the complexity and richness of the contemporary scene in the Second City. Michael Anania and Ralph J. Mills Jr. are both on the faculty of the University of Illinois at Chicago, as well as Paul Carroll and Miriam Herrera. The University offered the first MFA in Creative Writing in the area. Anania writes a complex, analytical poem. In "Sums" the central stanzas attempt to rationalize the welter of impressions, crush of things, fears, whatever, that come "hand over hand/ascending your spine":

"alright," you say, "it'll
be alright," nothing more
than you expected
of this congestion
a matter of probable

coincidence; all movement
implies collision:
raise the temperature
increase the pressure,
and it multiplies.

Anania knows the politics of the arts in Chicago. Writers around the state are in his debt for many long hours spent in committee.

His colleague, Ralph J. Mills, began as a critic but over the years has published many volumes of small press books. In his urban landscapes, he pays attention to things which are so taken for granted that they are often overlooked, and recreates them on the page with arresting accuracy. These lines are from "11/80":

Not sudden dusk
 but a
later lingering sun
floods the ivy
 each leaf
face to the light
 its shadow
risen behind
 & painted black on the
pink brick
 the cloud-grey stone

A graduate of the University of Illinois Chicago program, Albert Goldbarth is now in Texas, but he left what he calls "a Diary of sorts kept through one metaphorical winter." This book, *Jan. 31*, is steeped in the sense of Chicago. The power of the verses uncoils in "Poem to Comfort my Sister," which opens with these lines:

May wind
sets the edges of Chicago
fluttering, almost as if the city would lift
off the map and skitter
weightlessly, its zip codes tumbling
through metaphorical lottery drums.

Northeastern Illinois State University enrolls students from the Northwest Side, mostly—Oriental, Slavic, Hispanic—and from the beginning favored poets who could speak to their urban experiences. Ted Berrigan did this for the students, and during his tenure at the university kept the scene lively with visits by Black Mountain Poets and the like in the '60s and early 70s. His work is free formed and garrulous, the rhythms close to natural speech. His selected work, *So Going Around Cities*, was published in 1980, a solid book. These lines are from "Buddha on the Bounty". His playfulness invites a second glance.

"The Elephant is the wisest of all animals
The only one who remembers his former lives
& he remains motionless for long periods of time
Meditating thereon." I'm not here, now,
 & it is good, absence.

Deborah Bruce is in residence at Northeastern at the present time. A feminist, she continues the university's strong urban tradition. Also on the faculty is Gerald

Nemanic, who was general editor for the impressive *A Bibliographical Guide to Midwestern Literature*. He has been doing weekly radio interviews with poets, editors, and novelists from the area since 1983. The program is called *Writing Chicago*, and can be heard over WBEZ.

Lake Forest College has had a writer in residence, usually a poet, each year for the last 10—Tess Gallagher and Denise Levertov among these. The college offers a major in creative writing, which about half the English majors choose. There are shared activities with Ragdale, the Alice Ryerson artists' community, which is close at hand. Nance Van Winckel has been on the faculty for the last six years. Her books are *The 24 Doors* and *Advent Calendar*. In "Cracking the Case," Van Winckel describes how Mr. Moto searches for a murderer while:

Always on the phone, we're
inventing motives, perfectly good
little fibs we like to ruin with love.
The way we make every plot
turn on it, wind up every heart with it.

Northwestern University and its beautiful student union, a place for coffee and a serene glance out over the lake, has about a third of its undergraduate English majors interested in the craft of poetry. Mary Kenzie is director of the writing program. She won the University of Missouri Devins Award in 1982, and now has a second book ready. She edited with Elliot Anderson *The Little Magazine in America: A Modern Documentary History*. This was printed in *TriQuarterly*, 1978, and issued in hard cover that year by Pushcart Press. The poem entitled "List" from her book, *The Threshold of the Year*, tells what to bring and do when called in by unspecified interrogators:

Keep breathing regular. Do not
negotiate when apprehended.
Take what to do while they divine
what you are doing there.

Dennis Brutus, the South African exiled poet, is also on the staff at Northwestern. And Daryl Hine, a former editor of *Poetry*, gives a class each spring. Alan Shapiro, author of *The Courtesy*, brings a touch of Yvor Winters to the campus.

Three other centers should be noted. Roosevelt University, where poets Norman Leer and John Jacob teach, funds *Oyez Review*, a well-designed magazine of poetry and occasionally fiction. It is edited at present by Constance Kwain. Loyola University has had an exciting spring poetry festival for the past several years. Patrick Casey of the English Department has put these occasions together. The University of Chicago has not yet replaced Elder Olson, but A.K. Ramanujan, translator of a selection of love poems from the classical Tamil, teaches there. *Primavera*, an attractive magazine which publishes work by or about women, has an editorial staff—Ann Gearen, Rebecca Hecht-Lewis, Jeanne Krinsley, et al.—that is connected one way or another

with the university. And, of course, the *Chicago Review*, always with student editors, is an old standby.

Columbia College on Michigan Avenue is a school of fine arts. Paul Hoover came on as poet in residence there when Bill Knott left for the east coast in the mid '70s. Hoover is on the board of the Poetry Center at the School of the Art Institute of Chicago and is editor of the little magazine *Oink*. He likes the casual and the offhand but is very serious for all that, an intellect at sober play. In "Ode to the Protestant Poets," he writes about someone describing a tornado:

"It looked like a big blue mountain turned upside down."
You can tell he thought it. I'd almost say
he thought the whole thing up.
Mostly I believe what I read in the papers,
Model Railroader, and *Popular Mechanics*.

Poets with some relationship to Columbia College are prominent in Chicago today. They are busy on the reading circuit, going to the coffeehouses, bars, galleries and bookstores where these moments are staged. Jerome Sal's work is new wave, nonconfessional, tending toward the nihilistic. City-written, with thematic connections like shunted freight cars, it is persuasive in its music and density. These are the final lines from "End of the Century," the "I" in a power position like a rook on chess board, short vowels drawn into its orbit. Macbeth, Gregory Peck in his submarine, Jack Hawks, there are as many illusion/allusions as a reader can want to bring to the poem:

But OUT, OUT, no more nostalgia anymore—
It must be a highway with no lights
or a dancing kimono that cries
for my dumb friends and I
as we die on this beach and realize
it's the girdle for the devil's fanny
it's cannibal's lament
that breaks this terrible chain forever!

Maxine Chernoff's "A Concise History of the United States" moves from jails to blindfolded cowboys to dreams of Paris to dinners with robins in the pot to the macho reclining:

The one-armed hero had a cloud
to rest his head on.
Often he sleepily mutters,
"The map is ample. Bring me
my medals, Louise."

And Elain Equi can double and triple a shot in a few clear lines, as in "For Hollis Sigler":

Meanwhile in the city, men are dancing with
tape measures.

Building things,
without any flowers.
When they're done,
they'll want to hire some women.

Young poets in Chicago, those just getting started, might want to get to as many readings as possible. These are often storefront affairs, changing whenever the space is denied or offered. Whatever, the young poets could visit the Get Me High Lounge, heavy with Beat Generation atmosphere. They might be able to listen to Walter Bradford or Judith West there. Or they could scout the International Woman's Day reading for Sharon Mesmer, Julie Parson, Debbie Pintonelli and many others. They could hear Donald Deering and Carl Watson at the Black Cat Club. Or hear a special reading by James Merrill at a benefit for the Poetry Center of the Art Institute. Who knows, these young poets might be able to participate themselves at an open reading, or be invited to do a solo appearance for carfare on a given night. There are many places such as the Off the Beaten Path Cafe or the Skokie Library where Effie Mihopoulos helped establish readings that are held the second Tuesday of every month.

The chances are that the young writers would meet some of the more established writers, even from the far suburbs and towns around Chicago, at literary events such as a reception for *Another Chicago Magazine* or a book signing at Guild Books or at Barbara's Bookstore. The old timers might be talking about the great readings in the '70s at the Body Politic that were orchestrated by Richard Friedman, Darline Pearlstein, Art Lange and Peter Kostakis. There may even be gray-haired browsers who remember The Rising Moon, said to have been burned down by patrons who were tired of listening to poets. Always good chitchat in the bookstores and a chance to find out what has been going on lately.

If no one is around, then there are magazines to puzzle over and to buy. *Oyez Review*, *Primavera*, *Oink*, *Chicago Review*, *TriQuarterly*, *ACM*. These are all magazines that are known in Chicago and outside as well. Little magazines tend to reflect the penchants of their editors. They are exciting because anything might turn up in an issue. *Milk Quarterly*, *Privates*, *BCity*, and now-defunct *Rhino*—these magazines of their nature spark high-flying comments like "They did a 'Hats' issue. It was so stupid it was great."

The young writers will sooner or later pick up a newsletter, one of those brief chronicles of the times. The most recent of these is *Letter eX*, edited by Mesmer, Pintonelli and Watson. This is a broadside, an 11 by 17 inch triple column sheet printed front and back. It is crammed with news and full of remarks about aggressively good poetry and post industrialist poetry and archetypal midwesterners. Good things to save. Copies of the old *Two Hands* newsletter must be rare and valuable now.

It is time to bring this survey to an end. Many apologies to those writers who have not been represented in it. There

is, for example, Robert Cuscaden, whose work has been printed in *Heartland* and in *Stibitz*. As editor of *Midwest* in the '50s, he made an important contribution to the definition of the region's literature. There is Isabella Gardner, remembered with such affection and esteem by those who knew her. She was at one time associate editor of *Poetry*, and among her several books is *West of Childhood: Poems 1950-1965*. And what about James McCurry, editor of *Delirium*? And Barry Silesky of *ACM*? Or Marcia Lee Masters? Or Henry Kanabus? or Lydia Tomkiw? And Mark Pearlburg, whose book, *The Feel of the Sun*, has those handsome renderings of Chinese poems from Tu Fu, Li Ch'ing-chao and Wang Wei? They will have to stand for all those whose work has been slighted in this essay. That they have not been represented is an indication of my limitations as a writer and of the scope of the subject.

To make an ending, it might be good to recall some lines that Alice Notley attributes to Petrarch in her poem "For All the Songs I Sing":

Linger and see my passionate peace of heart
Desire high
Above a calm sea of stars
Weaving from it a circlet for her
Blazing hair
Miracle to be crushed against such dreams
Boldly
Bodily
My strolling pensive wit. . . .

These lines can speak for all of us, surely, with our poems—and their silences.

BRIEF BIBLIOGRAPHY

These references are intended to assist anyone who would like to set up a modest library for the study of Illinois poetry. The *Stibitz* anthology is indispensable. It has commentary on and ample selections from Illinois poets between 1830 and 1965. Neely has folk poetry and song snatches from Southern Illinois, but there are references to Chicago in some of these. *Illinois Authors*, the READ ILLINOIS project for 1983, has useful bibliographies.

The *Bial Illinois Small Press Directory* has publication information that is not available elsewhere. For 19th century poets, the John Hallwas articles are a must. George Monteiro's edition should be consulted for John Hay. Chicago literature in the 19th century has been studied by Kenny J. Williams. The works of Dale Kramer and Bernard Duffey are still keys for the Chicago Renaissance writers. A study of Harriet Monroe by Ellen Williams is full of interesting material. For leads to Masters, Lindsay and Sandburg, the Hallwas collection of essays by various scholars, *The Vision of this Land*, is a first choice. It has a good bibliography from 1950. Within the last ten years there have been important publications in regard to the three Prairie Poets. Dennis Camp has seen two parts of a three volume work on

Lindsay's poetry and prose through the press. Marc Menetier has brought out Lindsay's letters. He has two important articles on the poet, also. John Flanagan has gathered a collection of essays in a profile study of Lindsay. There are four works on Masters, one by his son, Hardin Masters; another, a study of the critical response to the Spoon River poems by Flanagan; the Ronald Primeau work on the legacy of Masters; and finally, a study in the Twayne series by the Wrenns. There is now a critical edition of Carl Sandburg's *Ever the Winds of Change*. There are also journal articles on Sandburg by Richard Crowder, Duffey, and Paul Perazzo and Daniel Hoffman. The Elliott Anderson-Mary Kinzie work on the American little magazine has an interview with Karl Shapiro on his editorship of *Poetry*, Peter Michaelson on *Big Table* and *The Chicago Review*, Eugene Redmond's survey of Afro-American magazines with information on *Nommo*, *Umbra* and *Black Books Bulletin*, and Joseph Parisi's forthright history of *Poetry*. An annotated bibliography has notes on *Big Table*, *The Chicago Review*, *Choice*, *December*, *Poetry* and *TriQuarterly*. *TriQuarterly's* "Chicago" issue, edited by Reginald Gibbons, contains the Marvin Bell memoir. Important anthologies are the two Lucien Stryk *Heartlands*, the Mary Trimble *Banyons*, espe-

cially for Chicago writers, and *15 Chicago Poets*, edited by Richard Friedman. *Late Harvest*, edited by Robert Killoren, has essays and selections of poetry for midwestern poets, including several from Illinois. Background information for the development of contemporary black poetry is provided by Redmond in *Drumvoices*. He also edited *Sides of the River* which has work by black poets from greater St. Louis and the East Side. *Jump Bad* is a selection of young black poets from the late '60s. An anthology in honor of Gwendolyn Brooks was compiled by Arthur Brown. Latino poetry from Chicago is available in the "Nosotros" issue of *Revista Chicano-Riqueno*, edited by Nicolas Kanellos; *The Other Chicago Poets*; edited by David Hernandez, "The Chicago Latino World" issue of *Ecos*, by Cintron. *This Awkward Mud*, Greg Koos and James McGowan, offers a selection of mostly downstate poets. *Illinois Poets: An Exhibit*, gathered by Patricia Takemoto, features work by thirteen poets, together with a brief description, a photograph and a self statement for each writer. Finally, important information on Chicago small-press publishing, Chicago bookstores that carry small-press titles, and Illinois Writers Incorporated, is included in the July-August 1985 issue (Vol. 2, No. 6) of *Small Press* magazine.

WOMEN

SUPPLEMENTARY
BIBLIOGRAPHIES

V. ILLINOIS WOMEN AND THEIR LITERATURE

by Babette Inglehart

I. INTRODUCTORY

In writing the following essay, I have had in mind several purposes: first of all, to illuminate how women in Illinois have lived from the earliest times of which we have records to the present, and how women have reported how they have lived, so that we have an accurate perception of the changes (and continuities) in women's lives, their roles, and their consciousness of themselves—in short, to piece together a portrait of the Illinois heroine.

Because so many of the letters, diaries, and memoirs are ephemeral, and because much of the popular literature written by, about, and for women is often gone from the library shelves within a few years of its printing, many of the writers discussed here are neglected or unknown. Therefore, my second major purpose has been to uncover these works and these writers and to restore them to the literary heritage of the state. In order to appreciate the value of popular fiction, it is necessary to put it in the context of social history and of women's history, and this is yet another purpose of this essay.

Finally, it should be said that many works by Illinois women do not have as their central concern the lives of women, and those have not been included. My aim was to give the reader a sense of women's contribution to the building of Illinois—culturally, economically, politically, and socially—as these contributions are reflected in their writing.

II. PIONEER WOMEN

From the early 1820s through the 1840s, as pioneer women accompanied their husbands into the unknown wilderness that was becoming Illinois, they somehow found the time to write letters home, keep journals and diaries, and record their day-to-day experiences. Lillian Schlissel's collection of women's diaries¹ focused on a period somewhat later in the westward migration (the 1840s to 1860s) and on the journey from the plains to the western states, but a number of observations she makes about the nature of this movement are also relevant to the lives of Illinois pioneer women of the previous generation.

The 19th century diary was like a family history, a souvenir meant to be shared like a Bible, handed down, to be viewed not as an individual's story but as the history of a family's growth and course through time. Such was certainly the case with Juliette Kinzie's *Wau-Bun*,² which, while not a diary, recorded the experiences of several generations of Kinzie women, as told from mother to daughter, and was to be used at least in part to reconstruct a history of the family and of its deep connections with early Chicago. Christiana Tillson's volume³ consists of stories told to her

daughter many years after they occurred, as she lay on her death bed, and were meant to be kept within the family. Rebecca Burlend's tales of frontier life⁴ were told to her son when she returned to England many years after emigrating and were written down by him for purposes not only of family record and pride, but as helpful advice for countrymen anticipating a similar move.

Schlissel asks us to be aware of the differences in the migration experience for men and for women; unlike men, for whom it was an adventure to better and improve themselves, a testing and reaching out, for most women it was a serious dislocation, a separation from family and loved ones, from the networks of support and affection they depended upon. Thus, women saw and wrote about the experience differently than did the men. She draws our attention as well to the extent to which women were not only expected to follow traditional female patterns of marriage, as supporters of men, homemakers and child-bearers, but were often expected to serve as heads of households when the need arose (if the male was ill, or absent, as was often the case), and were sometimes required to perform men's work (as when Rebecca Burlend must harvest the wheat crop because her husband is unable to move his legs). Nevertheless, the nature of the experience reflects some innate differences in the socialization of men and women in the 19th century, for while men writing of this period focus on the adventure, the conflict and the competitive spirit of the undertaking, women express their reservations and opposition, their reluctance to undertake the unknown, their submissiveness to fate that they had little role in deciding. While men record their victories over nature and the Indians, women record the costs in human life: the disease, the accidents, the children left buried along the way—for it is the women who cared for the sick and dying and who took in maintaining and preserving the integrity of family life against all odds.

If many women who came to Illinois from the East opposed emigration, it was because they enjoyed few of the adventures and little of the freedom, yet endured most of the burdens of the undertaking, including the perilous and uncomfortable journeys, separation from friends and family, disease and death, isolation and loneliness, and the burdens of maintaining a household with inadequate supplies and tools, (as feminist critic Annette Kolodny documents vividly in her new work, *The Land Before Her*⁵). As critic Carl Degler notes,⁶ while most women were not eager to make the trip, the power of 19th century patriarchy prevailed; their journals and letters, therefore, reflect submission to their fate, but also their determination and strength to prevail despite the odds.

In the annals of Illinois pioneer women, we are fortunate to have several important first-hand accounts of settlement: in roughly chronological order they are Christiana Holmes Tillson's *A Woman's Story of Pioneer Illinois*; Rebecca Burlend's *A True Picture of Emigration*; Carolyn Phelps' "Diary"; Juliette Kinzie's *Wau-Bun*; Eliza Farnham's *Life in Prairie Land*; Mary Mitchell's "Reminiscences of the Early Northwest"; Mary Washburn Parkinson's "Travels in Western America in 1837" and "The Diary of

Mrs. Elizabeth Dixon Smith Geer";⁷ as well as a number of Indian captivity narratives and a woman's account of the Fort Dearborn massacre. There are also numerous fictional accounts based, in part, on these primary sources. These accounts cover the period 1812 through the late 1840s and take us through northern, central, and southern Illinois, tracing the lives of early pioneer women.

Christiana Holmes Tillson's *A Woman's Story of Pioneer Illinois* was written in 1870-1871 and privately printed; it was intended to be kept in the family, the stories told by an elderly mother to her daughter and was not reprinted until 1919 in the Lakeside Classics series. Born in Massachusetts in 1796, Mrs. Tillson accompanied her husband to Illinois in 1822 as a bride and settled in the area around Hillsboro (near Alton). Her story records the reactions produced upon a refined New England woman by an environment "predominantly southern and wholly frontier" where, as editor Milo Quaife points out, northerners looked with amused condescension upon the slovenly ways and provincial ignorance of their southern neighbors, who in turn sneered at the Yankees. Quaife reminds us too that although Mrs. Tillson presents us with an impressive picture of the burden of toil laid upon the pioneer housewife, one must bear in mind that her lot was "relatively favored" in that her husband was a man of education and means able to provide the best the frontier afforded, prosperous in time through his real estate speculations and prominent in Illinois, at least until 1837 when the panic shattered his fortune.

Mrs. Tillson records the fearful seven week journey from Massachusetts to Illinois, the stopover in Shawneetown which "disgusted and outraged" her with its drunkenness and profanity, her attempts to adjust to backwoods life which is completely alien to her with its conflicts between Yankees and Southerners; her encounters there with the poverty, ignorance and filthiness of the people; the mistreatment of country women by their husbands; the "black dismal prairie" far from being the lush green garden she anticipated. Other disappointments include the loss of trunks sent from home with household goods and winter clothes, which must then be bought second-hand; the sheer physical burden of running a household so far from civilization; the constant visits by men travelling on business, or backwoodsmen and their families who feel free to use her home as a stopping place; and the loneliness and desolation of delivering her first child while her husband is off on a trip. For compensation there are few and infrequent visits with other easterners—the only ones with notions of refinement and comfort familiar to this lady; the importance to her of her single woman friend, a Mrs. Townsend who sometimes relieves her of child-care so she can find rest; visits of persons of refinement; and her very occasional trips away from home (less than 10 in the 4 years she lives in the area). In the interim, her personal appearance suffers greatly, her hair falls out from a fever attack, her clothes are as outdated as those of an old lady—so that she feels physically and psychologically inadequate to meet society. Isolation is clearly on her mind as is over-work, most of the time. In addition to giving birth to two children within a four-year

period, cooking for her family and a succession of visitors and hangers-on (especially ministers) in her home, getting clean water for cooking (a painstaking process calling on physical strength, dexterity and patience), attending upon her husband when he is ill, she also serves as his "amanuensis" writing his business letters and attending to his papers, and as salesperson in his store. The loneliness for her family back east, whom she does not see in four years, becomes overpowering and she finally returns home in 1827, with two children, aged 3 and 1, a trip of four weeks, taken in a state of exhaustion from a winter of toil and preparations for the journey and involving stagecoach, boat, and many changes of conveyances.

Still, in comparison to lives of lower-class pioneer women, Mrs. Tillson's lot is almost idyllic. If we look, for example, at "Mrs. Caroline Phelps' Diary" covering the years 1830 to 1840 we find a life of nomadic and rootless existence, of almost unmitigated suffering and hardship, with few of the "bright spots" and islands of calm afforded Mrs. Tillson. Told in her own words, the narrative meanders, confuses chronology and is marred by the syntax and grammar of a barely educated girl. Further, she rarely questions her situation or tries to think of ways of improving it. Her husband, William, a backwoods fur trader who deals with the Indians in the area of Lewiston, Sweet Home, Oquawka, and across the Mississippi into Keokuk, is frequently away for long periods of time, leaving her stranded, near starvation, in extreme cold and hardship. Without the help of Indian women, and their companionship, she would never have survived. Frequently moving to follow her husband she must travel over primitive roads and by water, in wagon or by canoe, often fording icy rivers on foot. Often her home is a camp under the stars as they move from one Indian camp to another. Having run off to marry William against the advice of all parties, she recalls the words of her father that William is wild and careless and she would have to live like a squaw. Often she is reduced to living on corn and crabapples, even stealing biscuits from a traveller, in order to feed herself and her children. She lives through hurricanes and tumultuous rainstorms when water bursts through her chimney. Although the Indians are protective and companionable to her, there is also a dark side; they are not always trustworthy; their drinking makes them violent. In one episode she is attacked by an Indian wielding an iron wedge. In another incident, she returns from a trip down river to find that Indians have robbed their home and have taken it over. She is forced to witness revenge fights, killings, drinking bouts, and drunken howling until William comes home and clears them out. Only then does she comment, "How glad I am to have peace and quietness again after so much howling in the wilderness, if we always had to live as I have for three weeks past I could not stay in the Indian country, but I never was very much afraid of them" (p. 232).

A fictionalized and much-romanticized version of the early years of the Phelps' marriage is presented in *The Yellow Rose: A Wilderness Honeymoon* (1929).⁸ The novel focuses on the couple's experiences during the severe winter

f 1830-1831, shortly after their marriage, as they set up housekeeping in Iowa where William plies his trade as fur trader and woodsman. Their devotion to each other is exemplary and allows them to overcome all difficulties—hostile Indians, threats of starvation, and other hardships of pioneer life. Their idyllic marriage, their carefree youth and ability to triumph over all adversity, and the beauty of the wilderness bear little resemblance to the grim realities of life reported in Caroline's own diary.

That life in the wilderness is a mixed blessing, even for those women who are eager to undertake it and who have many of the material means by which to enjoy it, is illustrated in Juliette Kinzie's *Wau-Bun*, the first part of which records her honeymoon trip from Detroit to Ft. Winnebago, where she is to make her home, followed by the account of a "pleasure trip" from Wisconsin to Chicago to visit her husband's family which nearly turns into their ill-fated voyage.

Mrs. Kinzie as a young bride looks forward to living in the "region of romance" in Indian country about which she has read since childhood and where her husband has spent much of his youth. Welcomed along the way from Detroit, in Mackinac and at Green Bay, by associates of Mr. Kinzie's who entertain them and by friendly Ottawa Indians who have known and respected Kinzie for the seven years he has dwelt among them as an agent for the American Fur Company, the young bride is sure that once her piano and books arrive from the East, and once she meets the wife of the commanding officer at Ft. Winnebago (the only other white woman in the area), she will settle down to a happy existence in the wilderness. She is anxious to begin "my forest life" and would fain lay aside the "indulgences of civilization" (p. 43); to be welcomed as "mother" to the Indians. She is filled, in anticipation, with a "general goodwill and a hope of making them my friends" (p. 45). Able to enjoy the camping-out adventures because there are a number of soldiers along to set up camp and even a French cook to prepare meals, her dreams of happiness on the frontier seem realizable. Mrs. Twiggs, (the captain's wife) is eager for her arrival and companionship, and she is given help in setting up housekeeping by one of the French wives and by the services of a young "colored" girl (soon to be replaced by a French housekeeper). She entertains the Indian women by having them to her house and learns to accept their odd behavior, thinking of them as somewhat strange children. Life does seem idyllic indeed when one has the means, the authority, and the background to make the most of the wilderness.

But the wilderness has surprises in store for this daughter of New England. When she decides to travel to Chicago in March across the prairie (not a great distance but the direct route can't be taken in winter) she has little notion of what the elements and man's vulnerability will cost her. They travel on horseback and the horses are forced to swim streams filled with cakes of ice. She herself is not dressed for the harshness of travel on the winter prairie. Seeing the dangers ahead, her husband wants to turn back, but she insists on going forward. Directions are

obscure or confused, houses far apart, and landmarks almost invisible; even the guide doesn't know the way. Despite the hospitality offered along the way by a succession of women in isolated farmhouses, the unexpected cold, snowfalls, storms, desolation and frozen rivers combine to turn the trip into a nightmare. The prairie is not so easily conquered.

A major theme threading its way through this narrative is the isolation of women on the frontier. The first house that greets them is run by a woman in a tidy calico dress and shabby silk cap, the wife of a miner and the only woman among a group of rough and uncouth men. The next neighbors are the Kellogs (25 miles away) in a comfortable mansion, by contrast. Here a respectable matron from New York offers an excellent dinner and warm hospitality, but is also isolated from other women. At the Dixons' home, a nice supper is served in a comfortable setting; when they lose their way in the Winnebago Swamp, a squaw takes them to her lodge and feeds them while a storm rages outside, a deadly hurricane which would have been their death. After they have crossed the icy DuPage River they reach another house, Hawley's, where a good woman welcomes them and makes them comfortable. Until this point in the narrative, both the isolation of women and the absolute necessity that women make the prairie habitable and humane are indirectly stated and shown but not made explicit. But at their last stopping place before Chicago, the young Mrs. Lawton complains bitterly of loneliness; and "having been 'brought out there into the woods' which was a thing she had not expected when she came from the East" (p. 143). Upon being comforted and told things will improve, she responds that she has no intention of waiting but will return east unless some of her young friends are invited to come and stay with her.

It is not at all surprising that, having at last reached the safety of Chicago and the Kinzie homestead, Juliette Kinzie is the wonder and admiration of the family for all the dangers she has seen. Nor that she decides to stay several months in the bosom of this protecting family.

Difficult journeys did not always end in happy homecoming. A short journal written by a young woman who journeyed by wagon from Keene, Ohio to Illinois in 1837 reflects the physical difficulties, uncertainties, illnesses, and discouragements of those moving west in search of new homes. Their mode of transportation in this case was the covered wagon or "prairie schooner." Mary Parkinson's "Travels in Western America in 1837" is a marvel in part at least because of her ability to stop and reflect upon the difficulties she was experiencing as part of the "emigrant train" making its way into the frontier, and to frame these reflections in the form of letters to a sister back in Vermont. The departure is a reluctant one, as was so often the case with women. She travels with her older sister's family and six other teams. The large number of families travelling together, and particularly the number of children ("most too many for my comfort"), while reassuring, is also cumbersome and prevents the train from making much progress. On a normal day (not that there were "normal" days) they progress only 10 or 12 miles. Twenty-five head of cattle accompanied them, and the train is slowed often by having

to wait for the cattle. Fatigue and illness follow them throughout the journey; rain and mud, hills and rivers are all obstacles that slow them down. There are days when "it seems I can't stand it though" and "I think now I would never go by land again on no account."

Mary finds herself doing the work of men, as well as tending to the sick and preparing meals. "I think I shall learn how to drive by the time I get there, through thick and thin we go;" (p. 514); (driving through you can't imagine how much praise I get. I fear it will make me vain" (p. 515).

By July 14th they have arrived in Edgar County, Illinois (four weeks after they started). Her sister is still sick and in much pain. They ought to have been to their destination by now. "I fear we shall all be sick before we get there, it is so very hot. I shan't complain as long as I can stand up" (p. 515).

Despite more mud holes and wagons getting stuck, getting lost travelling through prairie and timber, wallowing around in the prairie grass, "sometimes as high as the horses back" and the infernal "mosquitoes," she is impressed by the land; "The Prairies look fine, many kinds of flowers grow on them—and Prairie hens live on them, one of the company shot one" (p. 515). Driving across the prairies, they encounter no houses "nor shan't till we get across, we carry our water to drink" and alternate between prairie and timber land, until finally "We all feel as though we should never get rested again."

Mrs. Rebecca Burlend's account of her emigration from Yorkshire, England to Western Illinois (near Quincy) begins in despair and ends in triumph. Deeply reluctant to emigrate from her English home and to leave behind two grown children, Mrs. Burlend, nevertheless, feels that "obedience to my husband's wishes left me [no] alternative" (p. 7). They determine on Pike County, Illinois, only because of letters sent back to Yorkshire by one of their own neighbors who has settled there. With her husband and five children, this peasant woman, unlearned and knowing little of the world outside her small village, embarks on a journey half-way around the world on the faith of a few letters and a belief in God's Providence. When her husband expresses fear before they embark on a long and arduous sea journey, she feels it her duty to practice "Self-denial" and to bear up his sinking spirits, to urge him in with their plans, although it is the last thing she herself wants. As steerage passengers on the vessel "Home" bound for New Orleans, they encounter crowded conditions in steerage (sharing the cooking fire with "half-a-dozen sturdy rustics") a storm at sea, a fire on board, a son almost falling overboard, and great tedium. She nevertheless also sees beauty and grandeur on the sea, and manages to find, among the other passengers, a little community of friends who help her through her "heartsickness." After more than two months on board the "Home," the vessel arrives in New Orleans, where the family disembarks, only to face another journey of 1300 miles up the Mississippi to St. Louis. From St. Louis, the journey to Phillips' Ferry in Pike County is 120 miles, but when they arrive there is desolation: no building, no landing place, no neighbor to greet them, only the dark woods in mid-

November. They have travelled 7,000 miles to reach this emptiness. "Is this America?" they cry out. Leaving her alone with the five children, Mr. Burlend goes in search of life and eventually finds some help.

The rest of the narrative records their primitive life-style in a log cabin, the purchase of land from the U.S. government (at \$100 for 80 acres), the backbreaking work that must go into clearing and preparing the land for planting, and their adjustment to life in the wilderness. Mrs. Burlend must learn to kill and butcher cattle, help her husband plant winter corn, build American-style fences around their property, make their own soap and candles, learn the intricate barter system of the area by means of which they can get food and materials for survival, and make their own furniture. There is not much time for voicing regret, but it is prominent in her thinking. When thunderstorms and hordes of mosquitoes attack, when no church is available, when the food supply is limited and monotonous, when they plant without a plow or team of horses but have to use hoes—the new world seems anything but the Golden Land they had been promised. Yet there is time for her to admire the "virgin loveliness of nature" and to regret the bringing into captivity of what had been free.

Despite the initial hardships (including her husband's serious leg injury just as the wheat ripens, leaving Mrs. Burlend and her ten-year old son to harvest three acres of wheat by hand), the family survives. She begins to see advantages to the new country: the weather is better for her health; the soil is rich and needs no fertilizer; they can afford to buy four more acres, a plow, a few cattle, and some shoes for the coming winter.

As a woman, Mrs. Burlend encounters still other problems: she must continue working in the fields while pregnant with twins; she has few women friends or neighbors to help her; when her husband or children fall ill with ague and her child is seriously burned, she must minister to them with home remedies; there are few opportunities for socializing or religious meetings, for meeting the spiritual and aesthetic needs of her character. Her advice to other emigrants is that industry and perseverance are unrelenting—and land and cattle the reward for numberless anxieties and privations. Clearly, this land is not for everyone.

Not all was bleak, however, in the westward migration and in fact, some women were so enamoured of the experience that they returned east to write "promotional" literature to lure more women out to the frontier. Such was the case of Eliza Farnham. A native of New York, she was involved in prison reform and abolitionism, and was an advocate of the theory of female biological and moral superiority, which she argued in her major work, *Woman and Her Era* (1864).

She went to live in Illinois at the age of 20 and found that the life in the wilderness offered her (and most women) freedom and emancipation not readily available in the corrupt east. Not many women could appreciate these advantages, however. "Very many ladies are so unfortunate as to have had their minds thoroughly distorted from all true and natural modes of action by an artificial and pernicious course of education, or the influence of a false social position

they cannot endure the sudden and complete transition which is forced upon them by emigration to the West" (p. V). Such women, she argues, should not migrate. But her own experience was quite different and "when compelled to return to the crowded and dusty marts of the East, I did so with many and deep regrets" (p. V).

Farnham is thus one of the first women to undertake promotional writing about the West. Her responsiveness to the West expressed itself in terms of the landscape itself which beckoned to her as "a strong and generous parent." She found in the prairies a kind of natural garden, the trees and shrubs seeming to be "companions" during the early years of settlement. Her book offers the would-be emigrant details of frontier life that might be of use: medicinal lore, climate, geography, flora and fauna, domestic arts of the frontier. In addition, she holds out to the woman emigrant the promise of "neatness and order" with fewer artificial curies than they have in the East, so that they may better value the virtues of cleanliness, order and self-respect. As Mariette Kolodny points out in her analysis of Farnham's text, "invoked a fantasy of family. . . in the physical facts of the Illinois prairies, and it cast her and her prospective reader-settlers not as mothers to an infant colony but as the sons and daughters of this land" (p. 103.) Farnham writes, "This great and generous land. . . presents itself to my mind in the light of strong and generous parents whose arms are spread to extend protection, happiness and life" (pp. iii-iv). Kolodny suggests too that in the Illinois prairie Farnham saw elements of the Adamic theme of paradise regained, which she embodies in the narrative of her sister and brother-in-law's journey to Illinois as a newly married pair: "the first pair" in a "new creation" of "files of earnest men, with hard hands and severe, calculating faces" (p. 105) moving to Illinois from the East, she does encourage women to emigrate to Illinois in terms which make the prospect more than appealing. Farnham married a year after arriving in Illinois and had a child there, in 1837. Her enthusiasm never waned. Illinois offered women a "larger liberty than you have elsewhere known it" (pp. 172-3); it promised "social and physical freedom. . . in their most enlarged forms" (p. 172); nature there offered lessons that are "purifying, enabling and elevating" (p. iv). It was a kind of paradise for women.

Illinois women novelists also undertook to explore the lives of pioneer women. Lucy Ford's *Female Robinson Crusoe* (1837) * (published anonymously) is set in southern Illinois around 1820. The heroine is lost in the forest at age five and lives on her own, much like her namesake, until she is rescued ten years later. For a time she has her own "Friday" but he is captured by Indians and she must fend for herself, until he rescues her. The story clearly reflects a woman's fears of being cast adrift in the wilderness to which they had been brought.

Eliza Ann W. Hopkins' *Ella Lincoln: or, Western Prairie Life. An Autobiography* (1857) ¹⁰ while insisting that it is "true" is generally classified as fiction, perhaps because its text seems highly exaggerated. The story of a

young woman who marries against her family's wishes and moves to Mariette, Illinois, it registers an almost unending series of misfortunes and torments which plague the pair, including business failures, foreclosures on their farm, the death of their son, and other tribulations which drive the heroine to the brink of despair.

And Sophronia Currier's *The Trapper's Niece: A Sketch of Western Life* (1871) ¹¹ set in a northern Illinois community, concerns a plot to deprive a young orphan woman of her land holdings, her rightful inheritance. Taking place in the 1830s, it reflects problems encountered by early settlers in obtaining clear title to their land, a problem complicated by the fact of being a woman alone.

3. THE WOMAN TRAVELER IN ILLINOIS

In reviewing the travel literature of women, both foreign and domestic, who had reason to plan trips which included Illinois from the 1830s to the 1880s, one finds a variety of motives (not usually ill-health) attitudes, expectations, and receptions given these travelers, and they do cast light upon what those years were like for women for whom Illinois was not a permanent home, but a temporary resting place. Their perspectives and insights are of interest to the student of Illinois history. Not all of the women commented on the status and roles of women they encountered. This depended partly on their original intention—whether to sell travel books or to dissect the social communities of which they were temporarily a part.

The earliest account of travel in Illinois by a prominent woman traveler is Harriet Martineau's *Society in America*, ¹² which only has a few pages addressing the time she spent in Illinois, while a longer portion analyzes the condition of women in America as a whole. In 1836, she made a trip to the Northwest, visited Chicago, and took a short side-trip across the prairies to Joliet. Like many of the pioneer women before her, and the settler and travelers to come, she was struck by the beauty of the prairie, the profusion of flowers, the peace and tranquility offered by the landscape: "We jolted on for two miles and a half through the woods, admiring the scarlet lillies, and the pink and white moccasin flower, which was brilliant" (p. 34).

To the lives of women on the prairie she is particularly sensitive. While the men are building a temporary bridge across a stream, 12 passengers descend upon the home of a neighboring woman: "It must have been vexatious to her to have her floor made wet and dirty, and all her household operations disturbed by a dozen strangers whom she had never invited. She let us have some dough-nuts, and gave us a gracious glance or two at parting" (p. 34). Later, when they arrive wet and bedraggled at the hotel in Joliet, where all the rooms are taken, the exhausted party is prepared to take refuge in a barn. "We were prevented however, from all practising the freak by the prompt hospitality of our hostess. Before we knew what she was about, she had risen and dressed herself, put clean sheets on her own bed, and made up two others on the floor of the same room; so that

the ladies and Charley were luxuriously accommodated...When we made our acknowledgement to our hostess, she said she thought that people who could go to bed quietly every night ought to be ready to give up to tired travelers" (p. 43). With such sacrifices and hospitality by prairie women we have come to be familiar, for this was a fact of life on the lonely and desolate prairie.

Fredrika Bremer, like Martineau a prolific writer, came from Sweden for a tour of the United States in 1849, a frail, middle-aged spinster intent on studying the new world. Her tales of Swedish domestic life were quite popular, but in the 1840s she developed an interest in social reform. Her two years of travel in the United States, mainly on her own, resulted in the publication of *Homes of the New World: Impressions of America* (1853).¹¹

Traveling alone to the West by steamer across Lake Michigan, she feels "quite alone in that great unknown West" but soon is taken in by "Handsome, kind people...[who] offered me house, and home, and friendship and every good thing" (p. 601). Her impressions of the prairie mirror those of Martineau, but are more lyrical: "The sun-bright soil remained here still in its primeval greatness and magnificence, unchecked by human hands, covered with its flowers, protected and watched alone by the eye of the sun" (p. 602). But in visiting the log house on the plain and in questioning an old woman about the solitude of the prairie, she is told it is monotonous. "Nevertheless, I would try it for a year," she concludes (p. 603).

Like Martineau, she is treated to the hospitality of the Kinzies and to a reading of the narrative written by Mrs. Kinzie, including the captivity narrative of the elder Mrs. Kinzie and of the lives of the first colonists in Chicago. Like Martineau, too, she is not impressed by either the physical appearance of the city ("Chicago is one of the most miserable and ugly cities which I have yet seen in America, and is very little deserving of its name, Queen of the Lake") nor of its "spirit": "The city seems for the most part to consist of shops....And it seems as if, on all hands, people came here merely to trade, to make money, and not to live" (p. 605). Yet she too finds some of the most agreeable and delightful people she has ever met.

Seeking out her fellow countrymen, she recounts the story of several Swedes now residing in Chicago whose previous years in Wisconsin were unsuccessful and sterile. "Captain Schneidan was then lying on his sick-bed with an injury of the leg....His handsome young wife had been obliged, during that severe winter, to do the most menial work; had seen her first-born little one frozen to death in its bed in the room, into which snow and rain found entrance. And they were in the midst of the wilderness alone" (p. 607). She quotes from Margaret Fuller's earlier accounts of this same family: "His beautiful young wife was his only attendant and nurse; as well as farm-house keeper; and how well she performed hard and unaccustomed duties, the objects of her care showed" (p. 608).

She visits also with Uneonius, minister of a Swedish congregation in Chicago, and his wife, formerly of Upsala. "That gay, high-spirited girl...had gone through severe trials

of sickness, want and sorrow. She had laid four children to rest in foreign soil. She had one boy remaining. She was still pretty, still young, but her cheerfulness—that was gone; and her fresh, courageous spirit was changed into quiet patience" (p. 609).

In Galena, she enjoys solitary rambles over the hills: feeling "serene and vigorous by the Mississippi...with the Great West open before me, with a rich future, and the whole world bright!" A trip to Rock Island, some news of the Swedish settlement of Bishop Hill (which she declines to visit) and a trip down the Mississippi, past Nauvoo and heading for St. Louis, completes her trip to Illinois. Along the way she ponders the slavery question; the great variety of peoples inhabiting the Great West (Scandinavians, Mormons, fanatics, gamblers, murderers and thieves, worshippers of freedom and communists, slave-owners and slaves, clear-headed, strong and pious men) and of the potential for greatness as well as for depravity in this place.

A professional travel writer who wrote letters and kept a journal, Isabella Lucy Bird, visited the United States and Canada as a young woman of 23 and two years later published *The English-woman in America* (1856).¹² She is thrilled, on a train trip through Indiana and Illinois, by the sight of traders and hunters, diggers and trappers; she notices, as a young woman would, how tall, handsome and broad-chested they are. But in Chicago, she is housed in a disgustingly dirty "advertising house" (the two best hotels being full); in the ladies' parlor are many women who disgust her: "two Irish emigrants were seated on the floor (which swarmed with black beetles and ants), undressing a screaming child; a woman evidently in a fever was tossing restlessly on a sofa; two females in tarnished Bloomer habiliments...and other extra-ordinary looking human beings filled the room" (p. 148). She is forced to share a bedroom with three women who are affectionately nursing a sick child and refuses; she is given her own room but it makes her ill. She leaves Chicago that very night. Earlier at dinner in the hotel she notes with distaste the number of emigrants present and the "two Bloomers in very poor green habiliments [who] sat opposite to me, and did not appear to attract any attention, though Bloomerism is happily defunct in the States" (p. 150). She is favorably impressed that the presence of the ladies is a restraint upon manners and conversation. Females are treated with deferential respect, whatever age or rank. She approves of Western man: bold, reckless and independent, ready to fight a foe or wait upon a woman and children.

In 1879, another Englishwoman, Lady Duffus Hardy, a well-known novelist, came to the United States and traveled extensively, visiting nearly every state in the Union. She published two books, one of which recounts her visits to Illinois—*Through Cities and Prairie Lands*. (1881)¹³ Her accommodations in a Pullman car are luxurious, quite a far cry from the uncomfortable stage coach and steamboat voyages of earlier travelers: "Our comfortable, velvet-cushioned section turned into a cosy sleeping place; soft mattresses, snowy sheets, and warm, gaily striped blankets are extracted from behind the ornamental panels overhead

the curtains are let down; and lo! we may go to our rest as soon as we please" (p. 73). The only fault she finds with this mode of travel is the paucity of dressing-rooms with "a whole army of dishevelled females, armed with tooth-brushes, sponges, etc. besieging the four-foot space called the ladies dressing-room" (p. 75). In Chicago, she is well-received at the palatial Palmer House. She sees the aftermath of the fire which "marred and scarred the beauty of that fair city" but finds few traces of it: "Phoenixlike, the city had risen up out of its own ashes, grander and statelier than ever" (p. 77).

Among the eastern American women who visited Illinois, certainly the most prominent and intellectually gifted was Sarah Margaret Fuller. Already known in the East as a writer and teacher of prominence, a co-editor of *The Dial*, and a friend of Emerson and Hawthorne, Miss Fuller accompanied friends in a tour of Niagara, Detroit, Mackinac and Chicago, and across the Illinois prairies in 1843. Her book, *Summer on the Lakes*¹⁶ is still considered the best of its kind. When Fuller casts her sharp eye critically upon the lives of women in Illinois, she has several cogent comments: "The great drawback upon the lives of these settlers, at present, is the unfitness of the women for their new lot. It has generally been the choice of the men, and the women follow, as women will, doing their best for affection's sake, but too often in heartsickness and weakness" (p. 61). Women, she continues, can rarely find aid for domestic labor; thus, sick or well, the mother and daughters must perform all tasks, most of which a city education has not given them strength of skill for. Among the poorer settlers this situation results in the women becoming "slatterns"; struggling under every disadvantage, it is almost impossible for them to stay "neat."

Furthermore, their resources for pleasure are fewer than those for men: they have not learned to ride, drive or row alone; the culture has made them "ornaments" and has not shown them how to live in nature. Visiting Milwaukee, she finds that while the men enjoy the freedom of the prairies, the women "found their labors disproportioned to their strength, if not their patience; and, while their husbands and brothers enjoyed the country in hunting and fishing, they found themselves confined to a comfortless and laborious indoor life" (pp. 116-117). Hence, she looks with deep interest at the little girls growing up on the prairie to see if they are being prepared to enjoy the western farmer's life for which they will require strength of body, dexterity, simple tastes and resources—all of which will have to "war" with the habits of thought acquired by their mothers, whose standards of taste are European and who want to send them east to school. These girls, she argues, will need a new kind of instruction, different from that of the city girl. The skills she will need are those of making a home comfortable and beautiful; bodily strength to enjoy exercise, the woods and streams; and a few studies and some music (guitar rather than piano). Because women here have much less leisure to play, they will not need parties, morning visits and milliner's shops such as are fashionable in the cities, and in general, their need to imitate Europe will have come to an

end, if they are to survive and prosper.

It is up to the women, Fuller concludes, to retrieve Illinois from far greater errors than she has already practiced and which have made her "a byword of reproach among nations, for the careless prodigal course, by which, in early youth, she has endangered her honor" (p. 104). If honesty, honor and elevation in the tone of politics and trade are to be developed, the next generation must be educated, and it is western women who must take on this responsibility.

4. THE NEW WOMAN

It was the experience of the Civil War which first made Illinois women feel their ability to function successfully outside the home in a variety of public domains, but the Civil War was only one of the events that led to a new kind of literary portrayal of the woman in the last decades of the 19th century and the first two of the 20th century. For just as Chicago was changing with lightning rapidity into a major commercial and manufacturing center, Chicago's women were feeling their newly acquired power and opportunities. The Columbian Exposition of 1893 gave further outlet to their need for self-expression; as did the beginnings of the growth of Chicago as a literary center, the growing suffrage movement around the country, the opening up of universities to women students, the development of the settlement house and other reform measures in response to the growing problems of poverty and alienation in the cities, and the presence in Chicago of revolutionary labor activity (resulting in the Pullman strikes, the Haymarket Riots, the Hart, Schaffner and Marx strikes, and the great Railway Strikes of 1894). All of these are reflected in the literary works produced by Illinois women in this most difficult yet exhilarating of times. Out of this cauldron of activity and unrest there emerged the image of the New Woman—taking on these challenges and opportunities and creating a new identity—different from that of the pioneer woman or the dedicated nurse, the farm wife or the socially prominent debutante of an earlier age. Women began to define themselves in terms of the historical events of their age—and to make history rather than passively to respond to it.

A women's literature emerged out of this period which, while it shared many issues with contemporary male writers, had significant differences—in that it concerned itself with the articulation of women's experiences and with the quickly developing changes in women's legal, economic and social status. Many of these works unfortunately fall into the category of "lost literature." To the extent that most readers know of the significant changes in women's lives during these years, they do so through the males lenses of Theodore Dreiser's *Sister Carrie*, Hamlin Garland's *Rose of Dutcher's Cooley*, Robert Herrick's *Gospel of Freedom*, Henry Blake Fuller's *With the Procession*, or Robert Lovett's *A Winged Victory*. The women who themselves took on the task of recording and analyzing these significant changes—Elia Peattie and Edith Wyatt, Maude Warren and Marjorie Benton Cooke, Charlotte Teller and Susan Glaspell, Mary Au-

stin, Alice Gerstenberg, Marion Strobel and Edna Ferber have disappeared from public view as have their works.

Theirs are books which didn't just happen to be written by women—they are a "women's literature" which purposefully concerns itself with the articulation of women's experience. During this intensely feminist period (1880-1920) in England and America, Chicago and Illinois women were seriously at work interpreting the meaning of the new feminist consciousness as it expressed itself in the sometimes frighteningly rapid rate at which women's lives were opening up to new opportunities.

September 18, 1889 was a turning point in women's history in Illinois—it was the day on which a woman from Cedarville, Illinois—one Jane Addams—and her close friend Ellen Starr, who had together toured Europe's factories and slums, visited Toynbee Hall (which applied Christian Socialism to the needs of the London poor), and who had decided to cast their own lots with the poor and neglected, took over a decayed mansion in the heart of Chicago's immigrant community on the near West side—and Hull House opened its doors to all who could be convinced to enter. In Chicago, as in America at large, the extremes of wealth and poverty were striking; millions of immigrants poured into already crowded tenements and vied for work; Halsted Street from the Chicago River to the stockyards teemed with Irish, Germans, Russians, Italians, Jews, Poles, and it was here that Jane Addams was determined that she would make a difference. Other women joined her; Julia Lathrop and Florence Kelly, Dr. Alice Hamilton and Mary McDowell, Edith and Grace Abbott, Sophonisba Breckinridge—and scores of others. The story of how these women lived and worked among the poorest and most outcast of society is told simply and movingly in one of the most important documents of 19th century Chicago history—*Twenty Years at Hull House*.¹⁷

Hull House did more than serve the downtrodden population of the West Side; it awakened a generation of women to their capacity for service and for the career of social work. It gave mainly middle class and upper class women a focus for their volunteer energies and their societal concerns, just as the Civil War had given to an earlier generation. As early as 1890, women began recording the effects of "social service" on a generation of Illinois women. According to Lennox Grey, the social service novel began appearing very soon after the founding of Hull House in 1889—in Lillian Sommers' *Jerome Leaster* (1890), Katherine Donelson's *Rodger Latimer's Mistake* (1891), and persisted through the 1890s in Chatfield-Taylor's *Two Women and a Fool* (1895), Fuller's *With the Procession* (1895), where Hull House and a working girls' club play a critical part, and Herriek's *Gospel of Freedom* (1898).¹⁸ These novels of the late 1890s lean more and more to the theme of the social settlement or other similar institutions standing for the sociological point of view rather than the moral or religious (expressed in works condemning the saloons, such as Preserved Wheeler's (Mrs. Ella McDougall) *From Side Streets and Boulevards* (1893).¹⁹

A novel which seems to bridge the gap between the

old problem of "sin" and the new problem of modifying the Puritan conscience to fit new times is Lucy Rider Meyer's *Mary North* (1903) in which the heroine, the victim of a mock marriage and a child born out of wedlock, turns to "good works" by helping the Deaconess sisters found a school to make domestic service equal to that of trained nursing. Meyer's *Deaconess Stories* (1900)²⁰ are sentimental vignettes or poverty in the slums of Chicago in which two "angels of mercy" work to relieve some of the suffering.

Meyer's work demonstrates the transition from the notion of charity as a religious mission to that of the social settlement as a "scientific" approach to social problems, the gradual freeing up of women from the restrictions of leading "uplifting" or exemplary lives (defined in traditional terms) in order to render service. In most of the following women's novels, there is relatively little condemnation of human faults; rather there is an acceptance of human weakness and a tendency to "blame" social and economic forces for the "sins" of the poor and criminal classes.

By 1912 Clara Laughlin (a well-known Chicago writer who "edited a Chicago journal, turned out advice columns for *Good Housekeeping*, wrote popular novels and over twenty travel books, then ran Clara Laughlin Travel Services")²¹ turns her attention in *The Penny Philanthropist: A Story That Could be True*²² to a kind of street corner Jane Addams. Peggy, the Irish proprietor of a news "emporium" on Halsted Street, keeps a careful eye on the district's children, the aged, the troubled and the about-to-be-in-trouble. In a similar vein, and in the same year, Louise Montgomery published *Mrs. Mahoney of the Tenement*²³ in which, using the broadest of Irish dialects, a widow of Chicago's Irish settlement makes it her business to know about and interfere with the affairs of her neighbors—whether they like it or not—and with her circle of cronies makes sure that suffering is allayed, when it is within their means to do so. But in addition to these "amateurs," a group of women was quickly developing its skills, most often through their education at the University of Chicago. (Here Edith Abbot had helped establish a department of social research in the School of Civics and Philanthropy, whose "objective was to relate social research to the professional concerns of social workers and to educate a group scientifically trained in the public services."²⁴ She served as first Dean of the newly established School of Social Science Administration, in 1920.

A novel almost completely devoted to the career of the newly educated social worker is Clara Laughlin's *Just Folks* (1910).²⁵ Beth Tully, a probation officer of the Juvenile Court, "a tiny sprite of a fair-haired girl with her direct, earnest ways and the sublime sense of humor" (p. 4), is so completely dedicated to her work among the poor of Halsted Street that she foregoes the opportunity to live at Hull House (which is too expensive for her), its luxuries, and the companionship of other cultured residents, to move into a small room in a house on Halsted Street, right in with the poor and underprivileged. She reasons that "not at Hull House, where those far cleverer than she discussed the poor as a theorem or worked with the poor as a class, in a large, systematic way, could she come to such knowledge of the

or as she sought" (p. 4). She has also decided that, despite her attachment to Hart Ferris, a young journalist, marriage is to be put off for the present, until a time when "her intense interest in other people's homes and lives and loves had matured sufficiently to permit her to care exclusively, for a while at least, about a home and life and love of her own" (p. 5). Other feminist aspects of the novel surface as Beth becomes deeply involved in the lives of the 19th Ward residents, particularly that of her landlady Liza, an elderly Irish seamstress who has spent her life providing for a no-good brother, foregoing marriage, and still (after his death) paying off the bills for his elaborate funeral. And there is Mary Casey, the long-suffering Irish mother of 9, married to a shiftless husband whose life consists of one long excuse for avoiding work, who steals from the family when necessary, but for whom Mary continues to have affection and compassion. Beth's work is on behalf of the children who are mistreated by poverty, too much responsibility, neglect and beatings; and of the women who are overworked, mistreated, ignorant of their rights, responsible for too many children, or living, like Liza, alone and vulnerable, barely making out a subsistence life by renting out rooms. Beth's activities center on the Casey family and on attempts to "save" the 16 year-old daughter who goes to work at 12 years old as the family's main breadwinner, but is threatening to "go bad" out of despair and overwork, in revolt against the poverty and deprivation she has always known. She does in fact allow herself to be seduced by a neighborhood pimp who promises her a career as an actress—but Beth is able to bring her home again without major damage. She is also able to intervene to "save" the oldest boy Mikey from reform school and a life of crime, by giving him the opportunity for a respectable job.

Women in the community are the nurturers and survivors as well as the victims of male irresponsibility and ineptitude. When Mary Casey's husband finally takes a job as a stone cutter in the mines, he becomes a victim of an accident there, and Mary raises his memory to that of "hero" in order to give her children some pride in him. But when he declares "I'm the man o' this family, now" (p. 225), he is only stating what is already the case and has always been. For it is Mary whose faith and toil have kept them together, and she comes to dominate the novel. So, too, Liza, her own support for most of her life, believes that a woman of spirit doesn't have to be married to get along, though she succumbs in her old age to a companionable marriage to an old beau, who, now down and out, is equally dependent on her as was her brother. Mary Casey's analysis is that women want men only for the opportunity to "tame" them and reduce them to a state of decency. And Liza agrees that "Men wa'n't made t' dream about; they was made to develop woman's Christian character" (p. 261).

And women, it would seem, were made to provide for themselves and their children and to improve the world. When Mary and Angela are called upon to "finger" the perpetrators of Angel's disgrace, in spite of their fear and shame they agree to go to court to expose the evil-doers. Beth is astounded at their courage and raises Mary to the

level of heroine. She sees in Mary "a poverty ridden woman who could not read her name. . . making for humanity a bigger sacrifice than humanity could ever comprehend" (p. 338).

Beth's reverence for Jane Addams is based on her principle that the reason for being there is "not. . . so much to teach as to learn." This is also Beth's principle of behavior. But it is not always what inspires Addams' "disciples" and others who come to Hull House, especially from Lake Shore Drive. Beth is skeptical of those dabblers and dilettantes and the benefit they can be to the 19th Ward. Nevertheless, she encourages one of them, a lovely but melancholy widow of means, (once she has convinced herself that Eleanor will not offer the wrong thing in the wrong way and kill the self-respect of the residents), to assist a young crippled Jewish girl of the ghetto who longs to be an artist, and to whom Eleanor can open opportunities that would never have been available.

Throughout the novel, then, we have examples of women assisting women in improving their lives, demonstrating strength and resiliency and the ability to rise above deprivation and poverty to achieve self-respect. While Laughlin does not make explicitly "feminist" pronouncements in the novel (and ends it with a traditional marriage), the seeds are planted for those to come.

Elia Peattie seems to have taken up where Laughlin left off, for her 1914 work *The Precipice* is one of the most impressive, as well as explicit statements of feminist principles of these first two decades, and it is expressed through the career of a social worker (based somewhat on the life of Julia Lathrop, a close friend and associate of Jane Addams, and the first Chief of the Children's Bureau of the Department of Labor).²⁶

The novel moves from a study of the new college woman to the social service worker to a study of her place as a new woman, exploring the role of marriage, career, suffragism, and women's contribution to life in the U.S. From a family in which her father was an irritable and completely domineering country doctor and her mother had developed "subterfuges" to get around his tyrannies, Kate Barrington, a girl of physical strength, freedom of gesture and flexibility, is clearly not cut out for a similar role. Her glance is "feminine yet unafraid, beautiful but not related to sex" (p. 14). Her estrangement from her father, after her mother's death, is inevitable, because Kate refuses to be "kept"; she insists on being paid for the services of running his home and office. When he refuses, she leaves because she won't allow him "to break her down the way most of the men in Silvertree have broken their women down" (p. 40).

What follows is a very successful career as an officer of the Children's Protective Association, headquartered at Hull House, instituted and supported by women, where she visits the homes of the lowest strata of society and has to deal with "unspeakable, obscene tragedies." She finds that her own experiences have made her subtly and unconsciously anti-male, "leagued secretly against the other sex" for their shortcomings. She avoids men and blames them for the

misery of children's and women's lives. This anti-male bias is reinforced when her friend Honora, a dedicated wife and mother who has been working night and day to assist her husband in the laboratory at the University, is deserted by him for a young and "decorative" woman who is "the quintessence of femininity" but devotes herself to amusement and pleasure. Kate's outrage that men can be so selfish and blind separates her even more from ideas of marriage. She begins to question whether she can ever be the kind of woman who could marry: "Sometimes I think I'm not womanly enough—that there's too much of the man in my disposition, and that the two parts of me are always going to struggle and clash" (p. 63). Other examples of women who give up their promising careers for marriage (her Irish friend Marna, a girl with a marvelous singing voice) add to the confusion. Kate finds herself, with her sociological training, looking at the question almost scientifically: "Life was supplying Kate Barrington with a valuable amount of 'data.' On every hand the emergent or the reactionary woman offered herself for observation. . . ." (p. 141).

In the meantime, Kate is developing a reputation for herself in the social service community, as a powerful speaker and leader of the fight for a children's protective league, a trend which eventuates in her being offered the position of head of the first Bureau of Children in Washington—at the invitation of the President of the United States.

Although committed to this work, she finds herself involved in the feminist movement and her energies increasingly absorbed by what she sees around her as the servitude of women. She sees financial independence as crucial to women and encourages them to find it; she speaks at women's club meetings on suffragism; reads Ibsen and Strindberg, and discovers to her dismay that "men, more often than women, had been the interpreters of women's hidden meanings" (p. 88), that women have been conformers and imitators, even cowards "held in thrall by their own carefully nursed ideals of themselves," had too often regarded themselves as unsuccessful if not married and had apologized to the world for using their abilities outside of marriage. But things are changing. Women are awakening to their powers and privileges: they want suffrage for its symbolic value "by removing them from the class of the unconsidered, the superfluous, and the negligible." Kate articulates for thousands of women this "hitherto unutilized feminine force." Marching in a suffrage parade she sees the women as "the members of a new revolution," although only a portion of them know completely what they desired. They are a company of "the most distinguished, the most useful, the most talented, the most exclusive, and the most triumphantly inclusive women in the city" (p. 156-7).

Eventually Kate has to face her own ambivalence about marriage in the face of her growing feminism. Surrounded by examples of unhappy marriages and realizing that "women invest in happiness as men do in property" (p. 208), she nevertheless feels lonely and incomplete as a single woman. She sees all that is wrong with marriage, yet she longs for companionship and love. She avoids marriage to

an eligible suitor who offers her a comfortable life but is unsympathetic to her work and her principles. When she does choose a marriage partner, he is a man of unusual qualities - a Westerner, with revolutionary notions of personal freedom and labor, but who is initially opposed to her continuing her career because it means their lives will be lived apart, at least some of the time. Kate's definition of marriage is one of full partnership, rights and privileges and she will settle for nothing less. She insists on her own work and almost relinquishes this chance for happiness with Karl. Recognizing the solitude and danger of doing her work alone, yet completely committed to the "new crusade" for making women matter, she feels she has to set an example, even if half of all women are against it. Taking the uphill road will involve sacrifices: Kate and Karl agree to marry and both will continue their own work, (a solution that does not seem revolutionary in the 1980s when these kinds of marriages are commonplace, but for 1914 a major stride for women).

Kate Barrington is probably the most advanced woman character developed by an Illinois author in the first two decades of the century. She is the complete feminist: not only a suffragette, but ready to take up the cry of revolution if it is necessary for women's freedom: "Revolutions have got us almost everything we have that is really worth-while in the way of personal liberty" (p. 352-3). She recognizes too that simply opening up new career opportunities is not enough: "What we really need is a definite set of principles: If we can acquire an inner stability, we shall do very well whether our hands are perpetually occupied or not. But just at present we poor women are sitting in the ruins of our collapsed faiths, and we haven't decided what sort of architecture to use in erecting the new one. . . . It's what we make of ourselves that matters, and we must all have the right to find ourselves—to keep exploring till we find our highest selves" (p. 366). She's calling for the right of women to fail, to make mistakes, but to reorient their thinking in revolutionary ways - to see themselves in a completely new light - a cry that seems to point directly to that of the women's movement of the 1960s and 1970s.

Kate was a naive idealist when she studied at the University of Chicago in the 1890s. To her, as to many of the women drawn there, the University symbolized the place both of liberating ideas and access to the "real world" of professions and careers. Yet in *The Precipice* Peattie is ambivalent about the University's actual role. On the one hand, it prepares Kate for an illustrious career in social work, able to speak forcefully, and made more conscious of discrimination against women. In an early scene, during her freshman year, the innocent Kate takes a seat on the C-Bench only to be told that it's for men only. It becomes for her a symbol of what is wrong with the whole system: "It was the seat of privilege if not of honor, and the women were not to sit on it" (p. 8). Kate's consciousness is raised several notches.

The most pathetic story to come out in the novel is the fate of Kate's friend Lena Vroom, a thin, tense graduate student who works so hard to pass her Ph.D exams, and

believes so little in her capacities, that she drives herself to physical and mental exhaustion, from which she never recovers. The attitude of one of the male faculty partially explains her plight: someday, he hopes, "no woman will be permitted to try for the higher degrees till her brain has been scientifically tested and found to be adequate for the work" (p. 97). Lena lacks the balance necessary to survive in this man's world: living a miserable and lonely life, she becomes sexless, stranded, broken before an undertaking too great for her" (p. 100), and despite Kate's efforts to save her, there is nothing she can do. Again, David Fulham the brilliant faculty member, comments that a woman should be in the kitchen rather than "overtaxing her mental strength" by trying "to keep up to the pace set by men of first-rate caliber" (p. 106). Ironically, it is David's wife Honora who does all the hard work in the laboratory necessary to proving his biological theories—work which ultimately wins him the highest honors. But as Kate sees Honora competing in this milieu, she understands that "it would avail her nothing." The university world is not prepared to accept women like Honora or Lena who strive for its highest honors and status.

Grey Towers (1923), published anonymously,²⁷ is the university seen from the point of view of a young female teacher, returning after a positive experience as a student, but finding her ideals now in conflict with University politics and attitudes. She is somewhat shocked at the new attitudes of women toward sex: "The girls of her time. . . had valiantly proclaimed their equality in mentality with men—confessed that they envied the men their wider opportunities. They had determined on the 'Pal' attitude as most successful, and resigned to be a bit bored with love-making. But these girls were—Joan thought as she watched them—showed that they had taken the opportunities for freedom. . . . The girls seemed to be proud in their knowledge of the power of sex. Some of them were truly the 'vamps' or scalp-hunters the men claimed them to be" (pp. 46-47).

Joan encounters a good deal of prejudice and hostility from the male instructors, although the students, in whom she takes a personal interest, admire her. She becomes the object of gossip—and although she tries to avoid "the intrigue and the narrowness and the petty diplomacy" finds that she cannot escape it. Her youth and attractiveness are suspect, particularly in relation to her male students, although it is the older male faculty whom she had revered who try to seduce her. When she takes her oral Master's exam (having heard that they disliked all women candidates) she finds that they ask about minutiae in order to show off before each other. Even the most promising of the women graduate students has been "undone" by the system. "The cold desolateness of the university had soaked into her spirit"; so that she has become cold, dried, utterly unaware of what the students are thinking. The grind of papers has gotten to her and created dullness where once there was a spark" (p. 228).

Marjorie Allee's 1937 novel, *The Great Tradition*,²⁸ in most ways a completely different picture of the university and the place of women in it. It is, by and large, a positive view of the University's acceptance of women, four of whom live together and are students in the biology depart-

ment. The focus is on Merritt Lane, a farm-girl from Indiana who is a talented and bright undergraduate with little money or sufficient academic background to succeed at the high-pressure university. The major theme of the novel is the support she receives from her room-mates: academic, financial and moral—that enable her to make a success of her undergraduate education and to look forward to a career in science. In fact, the theme of mutual support of women at the university, as exemplified in this group of four room-mates, gives the novel its main interest. A sub-theme, that of the prejudice encountered by a black woman student and the attempts of these four to understand her background and offer appropriate help, is equally interesting. Each of the women has something in her background that may be the handicap that will prevent her from success in her field: these range from lack of money and inadequate preparation to lack of self-control, of academic discipline, of steadiness, or of self-confidence. Always, it is the individual woman and not the University or its male hierarchy who is at fault—and she (with the support of her friends) must conquer these obstacles to succeed. The women have accepted the university's largely male-directed values. Anna, the oldest and most advanced, professionally and economically, is its spokesperson: she agrees that no excuses can be made for the black woman, Delinea, who is ill-prepared for advanced work in biology, because everyone at the university must do honest, first-hand work, without excuses. Women cannot expect to get by without hard work and serious preparation. To the extent that they are willing to accept these terms, the novel promises, their futures are bright. (Allee's 1944 sequel, *The House*,²⁹ follows Merritt Lane into a large cooperative house; the subject of racial prejudice at the University is continued as well.)

Several other novels which have their heroines, if only briefly at the University of Chicago include Maude Warren's *The Main Road* (1913) which takes its heroine from a small Wisconsin town through the University, where she encounters men like Robert Herrick, to social work on Halsted Street: *Barbara's Marriages* (1915)³⁰ which is laid briefly at the University, where Barbara is a history assistant, thus exemplifying the "advantages" offered women. As Lennox Grey points out in his study of the Chicago novel,³¹ many of the novelists concerned with settlement-house work—male and female—were students or faculty at the University of Chicago—the first large American University to have a department of sociology. These included I.K. Friedman, Robert Lovett, E.H. Lewis, and Elia W. Peattie. Grey also comments that while the University of Chicago has prompted the novel of educational and social problems, Northwestern University has "prompted romance" (p. 599).

5. WOMEN'S CAREERS

Other writers, too, from the late 1890s on, chose the problem of women's careers as their theme in a series of novels about Illinois women. A very early treatment of the desire of girls for careers in the big city, and the terrible

dangers awaiting them there, is found in Mrs. M.L. Rayne's *Against Fate: A True Story* (1876).³² Melodramatic and moralizing, it is nevertheless revealing of the era's attitudes towards women who sought careers. Of course, the city is the villain, as three innocent girls leave the small town to seek their fortunes in Chicago. One of them is relatively successful: Lucia finds a school-teaching job and a safe place to board and soon finds that a teacher is always welcome in the best society. A second, Eva, whose good looks are her undoing, finds it difficult to get work in her chosen field of clerking, but does find employment in a large dry-goods store. She is soon taken under the wing of an older (female) employee who warns her about being a "lamb in a lion's den" and promises to help her to be good (having herself once been led astray). Eva finds herself being asked to model shawls and cloaks, and she must stand on her feet all day to be poked and prodded by the "buyers" (mostly males). In addition, the senior partner pays inappropriate attention to her, and were it not for the guardianship of Miss Holmes she might be seduced. The atmosphere of the Home for Women in which they live, filled with lonely, colorless, middle-aged women, is not healthy either and Eva thinks of her home town with longing, where loss of self-respect and wickedness are not threats. By far the worst off, however, is Jenny, who is tired of poverty, headstrong and self-assured. She falls into the clutches of two villains: one is a wealthy playboy who toys with her affections and plans to seduce her; the other is her employer, Mrs. Monroe, an emancipated and wealthy woman who employs Jenny as maid and secretary.

Harshest criticism is levelled at Mrs. Monroe who rather than protecting Jenny from the clutches of Russ Farnham encourages the liaison and tries to make Jenny a protegee. "I shall make a business woman of you, Jenny. You are only a pretty doll now. That is what all women are until they are emancipated" (p. 43). Mrs. Monroe, although Secretary of the Women's League, Visitor at the Orphans Home, and lecturer on the Progressive Spirit of the Age, has no real interest in the individual. She neglects and bullies her husband, and casts out servant girls who do not measure up to her demands, while purporting to do reform work among the fallen, the unfortunate and the working woman. Jenny is overworked and careworn and has little but contempt for the reformers or reform; "She could not find any pleasure or comfort in the final emancipation of her sex through the arena of political glory. To be the wife of the man she loved and the mother of his children, seemed to her an infinitely higher station for any woman than a position as judge of a supreme court, editor of a newspaper, or founder of all the Good Samaritan societies in the world" (p. 56).

Another early treatment of the problems of women attempting careers in business is Lillian Sommers' *For Her Daily Bread*,³³ (a work which appeared under the pen name "Litere" in 1887). Its heroine, Norma Southstone, sees Chicago as a city of opportunity despite the perils she knows women face (including servitude in a brothel). In the book's preface, Robert Ingersoll states the problem of the book: "There are so few occupations open to women, so few things

in which she can hope for independence. . . . Besides, she is an object of continual suspicion, watched not only by men but by women. . . . Even in this Christian country of ours no girl is safe in the streets of any city after the sun has gone down. . . . Articles by the thousands have been written for the purpose of showing that women should become servants in houses, and the writers. . . . are filled with astonishment that any girl should hesitate to enter domestic service. . . ." (pp. 4-7). Wishing to escape the curse of domestic service two sisters seek independence in Chicago. One works in a sweatshop by day and studies in a business college at night in order to become a stenographer. She narrowly escapes being brought into a brothel. The city is wicked and ugly, but it does offer opportunity, if the woman remains strong and resolute. She marries, eventually, the son of an employer, but only after establishing her ability to function independently.

Three Girls in a Flat (1892)³⁴ (written by all three girls) is a quaint mixture of fact and fiction and a very early "bachelor girl" novel. In this case, the girls are brought together by a mutual interest in the Columbian Exposition and are sharing a flat on Cass Street. One of the girls, "the Duke" is drawing sketches for the Woman's Building. (She is the sculptor Enid Yandell who designed the caryatids for the roof garden - and one of the book's authors.) She is the most outspoken of the three on women's rights; invited to the Potter Palmer mansion, she engages in a dispute with Mrs. Ulysses Grant who argues that "the battle with the world hardens a woman and makes her unwomanly." Hence, if there aren't enough husbands to go around, women should take care of their fathers and brothers (p. 95).

Marjorie is secretary to the Lady Board of Managers and accompanies Mrs. Palmer to Paris to bring news of the forthcoming Exposition and to invite French women to participate. Through her job, the girls (and the readers) are permitted to see the inner workings of plans for the Women's Building. The third girl, Virginia ("Gene") is a journalist unemployed at present but keeping an active diary of people she meets, including English feminists, DAR women and a lady embalmer who wishes to exhibit her work in the Woman's Building. The book is a curious mixture of the history (as it is being made) of the Women's Building and a running narrative of the lives of three girls living on their own in 1890s Chicago, their social lives, their interfering but kindly upstairs neighbors, their romances, their financial struggles, and their plans for the future. Gene is taking vocal lessons; Duke is saving up for art studies abroad; and Marjorie is taking up many studies outside of her work. It is a particularly lively view of the excitement surrounding preparations for the Exposition and for women's roles in it.

A much drearier perspective on women's professional opportunities in Chicago in the 1890s appears in Ella McDougall's *One Schoolma'am Less* (1895),³⁵ in which the author exposes the political problems of the city's schools as these impinge on the lives of two working girls, Harriet and Minnie Morton. The sisters are qualified to be school-teachers (at a salary of \$45-\$100 a month) rather than dressmakers' apprentices (at \$14 a month). But they find

many stumbling blocks in the politically manipulated system and even in the perils of collecting their wages at City Hall where they are preyed upon by pickpockets. Other labor difficulties, including the Pullman strike, are occurring in the city at the same time as their tribulations. Changing certification requirements, bureaucratic red-tape and personal prejudices thwart the younger sister Minnie's attempts to be a teacher. So Chicago has "one schoolma'am less" but "the big city bustled, scrambled, bragged and hurried its way along. No one was even missed" (p.215).

The despair of the working girl is most dramatically portrayed when the work is in the factories or sweat-shops of the city. Some examples are Dreiser's *Sister Carrie*, Glassell's Ann in *The Visioning*,³⁶ Laughlin's Irish girl Angela Ann in "*Just Folks*"; and Maggie in Charlotte Teller's *The Cage*. Lillian Blanche Fearing's *Roberta* (1895) focuses exclusively on the life of such a girl who is forced by unrelenting poverty and misfortune to work in Chicago's garment district. Although exposed to the awful consequences of such work, Roberta, unlike the more "realistic" heroines of the previously mentioned books, remains true to her principles and is rewarded with a loving husband. Such an ending obscures the issues of woman's work, although the book does reveal important facts about the injustices of the legal system for the poor.

Other relatively early novels examining the implications of women seeking work and careers and the obstacles (and occasional successes) encountered include Elizabeth Corbett's *Cecily and the Wide World* (1912); Katherine Brown's *The Hallowell Partnership* (1912) in which a woman assists her brother in an engineering venture involving building a drainage canal and levee on the Illinois River, becoming a full partner; and Helen Hale's *Where Life is Real* (1905).³⁷

But without doubt the most prominent, as well as probably the most astute writer of novels about women in the business world was Edna Ferber. Ferber might have been the heroine of one of her own novels. She was a highly successful, best-selling author of more than twenty-five volumes, including thirteen novels, eight plays, and many collections of short stories. By and large ignored by the critics and considered a popular or middle-brow writer, she was very much in tune with the major issues of her time as they related to women, was read more widely than most male writers of her generation and left a fortune to her heirs, most of it earned as a writer. She was above all a believer in the capacity of women to succeed to be autonomous, and she lived out this belief in her own life, as well as demonstrating it in most of her work. A Pulitzer Prize for her 1924 novel *So Big* was one of the high points of her career, but so was the building of Treasure Hill, a vast estate in Connecticut.

She arrived in Chicago after spending most of her childhood in Wisconsin, with several years as a reporter for the *Appleton Daily Crescent* and the *Milwaukee Journal* under her belt. She had earned the reputation of being one of the most aggressive of reporters. The only woman on the *Appleton Crescent*, she covered a newsbeat rather than writing

special columns and features as women usually did. She became, in fact, so fiercely competitive for a story that "housewives fled at my approach, clerks dodged behind counters, policemen turned their coats inside out... my best friends grew weary of confidence" (P. 115).³⁸ A job on the *Milwaukee Journal* at double the *Crescent* salary was her next step; here she began to go in for sensationalism and exposes; yellow journalism was rampant. After 3 years of being underpaid and overworked she went home to recuperate and began writing short stories. Soon after, her mother and sister moved to Chicago (it is about 1909) and Edna accompanied them. She was turned down for a job at the *Tribune* and was told they did not hire women reporters; instead they printed her feature stories. By 1911 she had published her first novel (*Dawn O'Hara*) and later commented: "I was an Author. I was a Novelist. Chicago Tribune my eye!" (p. 169). It is this fighting spirit that is so pronounced in her own character and that she imparts to her heroines that makes Ferber stand out as an early feminist. Her next several volumes stress importance of assertiveness for women and the potential for business success, if only women will have the grit and self-confidence to pursue it. Her short stories, many of them set in Chicago, were collected in *Buttered Side Down* (1912)³⁹ and showed the various problems and triumphs (sometimes defeats) of working class people, especially women. Soon after, she began writing the Emma McChesney stories, about a woman drummer (saleswoman), which appeared in *Cosmopolitan* and *The American Magazine*.

Ferber's next work *Fanny Herself* (1917),⁴⁰ based on her own family experiences, confronts the issue of women's success - its gains and its losses - head on. She is spurred on by the example of her mother, Molly Brandeis who runs her husband's dry-goods shop, reopening it the day after he dies "with almost savage energy and determination." The year is 1902 and women had not yet taken on the world of business; further, Molly is untrained in business and of a retiring nature. Nevertheless, she makes a success of it and inspires her daughter Fanny to make something of herself, whatever the cost. "She would crush and destroy the little girl who had fasted on that Day of Atonement; the more mature girl who had written the thesis about the paper mill rag-room; the young woman who had drudged in the store on Elm Street. In her place she would mold a hard, keen-eyed, resolute woman, whose godhead was to be success, and to whom success would mean money and position" (p. 107). Armed with charm, brains, youth and drive, Fanny finds a job in a mail-order house in Chicago (based on Montgomery Ward's), and very quickly rises to the top, by being aggressive and imaginative. To her mother's keen business sense and ambition she adds the qualities of calculation and independence. The other part of her nature, however, she consciously starves. Refusing any of the experiences associated with femininity or Jewishness—including sacrifice, suffering, and compassion—and "working like a man" she succeeds, in her original terms of having money and position. The artistic and sexual sides of her nature are starved. Eventually, there is a turn-around and it occurs

when Fanny is in New York witnessing a feminist parade. The farce of a Jewish girl carrying the banner which says "Garment Workers, Infant Wear Section" stops her cold—and she joins the parade. In doing so she reunites herself with the female side of her nature with her Jewish background. She seeks out those elements in herself and have long since been buried and which exemplified "success" in her mother's terms; service and compassion among them. Big business is there for the woman to conquer, but it holds perils for the woman who is not true to her own nature.

A woman for whom business success does not come nearly as easily but in whom it is more equally balanced with the feminine side of her nature is Selina Pike in Ferber's first best seller *So Big* (1924)⁴¹. An orphan at 19, and in search of adventure as well as a means of support (her gambler father has left her \$497 and two diamonds), she takes a teaching job in the Dutch farming community of High Prairie, south of Chicago. Within the year she has married a handsome but unimaginative truck farmer who cannot seem to get his farm to prosper. Throughout the 10 years of their marriage Selina suggests, prods, and nags Pervus to make changes on the farm, but he ignores her. Only when he dies and leaves her a widow, at 30, with a young son to raise, does she begin to put into practices many of the improvements that make of the farm a going enterprise. In order to do this, she has to fly in the face of various anti-female sentiments (the time is 1900). When she resolves to go to the Haymarket in Chicago to sell her produce, she is told by her minister, "The Haymarket is no place for a decent woman" (p. 129), although not to go probably means starving. Once in Chicago she finds that buyers are reluctant to trade with a woman. Not easily dissuaded, she goes house-to-house to sell her wares. But her greatest business quality is vision: realizing that she can't compete by growing the ordinary garden vegetables, she specializes in fine things and makes the improvements necessary to turn the farm into "a prosperous and blooming vegetable garden whose output was sought a year in advance by the South Water Street Commission merchants" (p. 217). Unlike Fanny Brandeis, however, Selina doesn't sacrifice her feminine characteristics to the business world: she remains a devoted mother whose main goal is to protect her son from want. Unfortunately, as he grows up, his view of success is quite different: it is based on easy money and a spendthrift existence.

Selina is a heroine of the business world who shares with many others—in settlement work, at the university, in the labor struggles—certain characteristics women were developing and priding themselves upon. A sense of independence, a willingness to experiment, bravery, determination, self-confidence and even audacity—these are the qualities that defined the New Woman coming of age in Illinois.

6. WOMEN AND THE LABOR STRUGGLE

Concerned as they were about achieving financial independence and career advancement, Illinois' women writers

did not neglect, nor could they, the years of bloody labor strife that racked the state from the 1880s on. Influenced by their own difficulties in achieving equal rights, decent salaries, and humane working conditions, working class women were even more vulnerable than men to the inequities of the system. Middle class women who worked in the settlement houses could not avoid being aware of the misery caused by the unending labor strife in the homes of those they visited. The example of two vocal and powerful women—Mother Jones and Lucy Parsons—may have also prompted some women writers to take on the subject of labor struggles in their novels. The *Autobiography of Mother Jones*, edited by Mary Field Parton,⁴² includes a section on her work as a dressmaker in Chicago in the late 1860s after her family had been wiped out in a yellow fever epidemic, and her first awareness of "the poor, shivering, wretched, jobless and hungry, walking along the frozen lake front. The contrast of their condition with that of the tropical comfort of those people for whom I sewed was painful to me" (p. 13).

After the Chicago Fire she became more and more engrossed in the labor struggle and decided to take an active part in the efforts of working people to better their conditions. She became a member of the Knights of Labor and began travelling around the country taking part in strikes. She was first-hand observer of the agitation for an eight-hour day in Chicago, espoused at first only by the anarchists (a philosophy she never endorsed). She writes of the eight-hour day uprising at the McCormick Harvester Works, on the 1st of May; the unprovoked charge by the police upon the workers; the meeting of May 4 held by the anarchists in "the shabby dirty district known to later history as Haymarket Square" (p. 20); the sending of large numbers of mounted police, disregarding the mayor's instructions; the dropping of a bomb from a window overlooking the square; the police being killed; the insanity and hysteria that followed, and the hanging of those who had agitated; and the later pardoning by Governor Altgeld of the three anarchists who had escaped the gallows. Although many of her most dramatic exploits did not occur in Chicago (including the march over the mountains in Coaldale with 2,000 women armed with mops and brooms to turn the mine mules loose and get the miners to join the strike), her reputation was widely known in the state.

Women's participation in the labor struggle is explored in several novels of the early years of the 20th century. Maude Warren's heroine in *The Main Road* is a labor activist; Marjorie Cooke's protagonist in *The Threshold* (1918), young Joan Babcock, has grown up in a laboring family in the factory town of Whiting, Indiana. Joan's ambition is to put herself through the University of Chicago, but then to devote her life to helping the workers of America: "to devote hers [life] to the service of their bodies - in so much as the improving of social conditions meant better and more comfortable living for the workers" (p. 8). Although after graduation she takes a job as companion to a wealthy young factory owner in the East and has the opportunity to live a life of relative ease and comfort, she does not forget her roots or her original intentions. In fact, she devotes herself

the "conversion" of the youth and his guardian to a socialistic view of the welfare of the workers in their factories and brings about important changes in conditions.

Susan Glaspell's *The Visioning* (1911) is the story of the gradual awakening to consciousness of the condition of working women—and by extension—of all women. Her heroine Katie Jones lives on an army post, the daughter and sister of army men, in the Rock Island area. Taking her life for granted, she is shocked to discover that the roles of women are changing all about her—yet she has been happily unaware of it. Tradition and privilege have surrounded her. When she saves the life of a despairing working-class girl, her views begin to change, and her "conversion" to socialism is helped along by a romantic involvement with a mysterious man who mends boats on the island, who is actually a socialist philosopher and reformer. Her friend Ann has been the victim of society's and men's mistreatment and as a factory worker where life has become mere drudgery ("You get so tired—you get so dead—all day long putting suspenders in a box—or making daisies—or addressing envelopes—or trying to remember whether it was apple or custard pie") (p. 234).

Ann has succumbed to the advances of a Major (known and respected by Katie's circle) who had an affair with and then abandoned her, leaving Ann to contemplate suicide. Katie grows in awareness that she (representing middle class women of status and security) has been kept too safe. She begins to realize too that her own "freedom" is limited by having to play according to the rules and principles of her own class, and that she has the courage to defy them. An old friend argues that Katie has no reason to wander out of the shelter that her life provides or to cast off the beautiful things of the past that women have a responsibility to preserve. Katie learns differently: the face of an immigrant girl, a steerage for whom she feels pity and fear "made it seem that there were bigger and more tender work for women than preserving inviolate those things women had left" (p. 239). Katie is converted to socialism and to activism.

A story similar in its concentration on the awakening consciousness of a naive girl to the plight of working class people and to women's independence is Charlotte Teller [Hirsch's] *The Cage* (1907). Looking retrospectively at the conditions in the slums and factories which brought about the McCormick and Haymarket troubles, Teller sees some hope in social education and the practical training of leaders, as well as the failure of religious missionary work in the tenements, to bring about real change. We are reminded of the statement by Jane Addams that such events as the Haymarket riot might have been avoided if man had taken social forethought.

Social service and women's freedom combine in this novel, for its heroine, Frederica Hartwell, is at first a naive young woman, growing up in her father's mission in the West Side lumber district and working among its struggling housewives. Her view of the work her father is doing in the spiritual uplift of the workers and her own efforts to try to help the neighborhood women manage better with home and babies is a romantic one. It is not until Eugene Harden,

a socialist from Austria, opens her eyes to the need for more direct, political action (specifically the demand for an eight-hour day) that her education begins in earnest. He sees that what is happening in Chicago is a class struggle and that Chicago will be the site of the "first great conflict". As the events of the strike at the lumber yard owned by Reverend Hartwell's benefactor heat up and the increasing violence of the union men is unleashed (culminating in the bombing of Haymarket), Freda's own spiritual and sexual awakening is also taking place. In love with Harden, and willing to marry him despite rumors of his being already married in Europe, she moves towards an understanding of her own powers as a woman and of the need for her to assert her independence and intellectual equality.

Of the old world, Harden is drawn to Freda when she is his wide-eyed disciple; but as she matures and questions him, as she asserts her right to move among the people and take part in the labor struggles, he accuses her of interfering with things she knows nothing about: "Have you no sense of justice, or are you like other women, without it?" (p. 252). Her growing sense of her own power allows her to confront him and even run the risk of losing him: "She had a sense of power and will and of fighting in her that she was not to be dominated by anyone" (pp. 267-8). Here the two story lines meet, for just as Harden is fighting for the rights of working men, Freda is becoming increasingly aware of "the cage" which has kept women as imprisoned as workers: "All the traditions of a thousand years, which have kept the woman away from freedom, have made the legal restraint the spiritual law for the sex, suddenly appeared to her as a great wall which might fall upon her" (p. 223).

Finally, Freda's growing emancipation as a woman and heightened sense of the complexities of the labor struggle communicate themselves to the women of the neighborhood. She feels rising anger at the well-to-do speaker from the North side who lectures the women on asking God to give them patience and contentment and reward in the next life. Remembering that her father has also preached the law of resignation and meekness, "She would have liked to stand up there in Mrs. Parrish's place and urge them to cast aside meekness and resignation, to go back to their husbands with wrath in their hearts; to say to every man in their homes, 'We must fight! We must change the condition which have brought to us little of leisure and less of comfort'" (p. 86).

7. WOMEN AND SUFFRAGISM

The Woman's Suffrage Movement as a theme underlies many of the novels of the New Woman but finds its most explicit statements in Marietta Holley's *Samantha at the World's Fair* (1893); Warren's *The Main Road* (1913); Peattie's *The Precipice* (1914); Keith's *The Girl* (1917); Edith Wyatt's *The Invisible Gods* (1923); Janet Ayer Fairbank's *The Bright Land* (1932) and, explicitly and in its most extended form in Fairbank's *Rich Man, Poor Man* (1936).⁴¹

In Edith Wyatt's *Invisible Gods* suffragism is a "buried" issue, but it is inherent both in the difficult life of

one of the major characters, Maisie, who is almost ruined by her dedication to an artistic husband, and the contrast with her aunt, who although of an older generation, is involved in pursuing her own career as an artist: "Women are getting up a sort of decorative art guild in New York; and I'm going on and live with Kate Crandall Orme in a house they've taken there and help them start it." Her sister, Mrs. Marshfield, fears they are "suffrage people" but Lucy assures her they are not. "But I went to hear Susan B. Anthony while I was in New York. I liked her. I think what she said is true" (p. 18).

Janet Ayer Fairbank was one of two socially prominent Chicago sisters whose novels of women's lives were widely read and respected in the 1920s and 1930s. Herself an energetic worker for the cause of suffrage, she was active in the Progressive Party, on the Democratic National Committee and was an Illinois Democratic National Committeewoman from 1920 to 1924. Her 1932 novel *The Bright Land*, the story of pioneers in Galena from the 1840s through the post-Civil War era, presents a woman who, while rebellious in her youth (in defying her father and marrying the man of her choice), becomes a traditional wife and accepts the limitations of this role. The only sign of her "rebellion" that endures is in helping an escaped slave (although she is, in principle, opposed to abolitionism). Of women's rights, she says only, "You know very well I don't pretend to know anything regarding politics. You will make these gentlemen believe I am one of these indelicate 'votes for women's females they dislike so greatly'" (p. 319).

But Fairbank's next novel *Rich Man, Poor Man* (1936) takes on the issue of woman's suffrage squarely and confronts directly the problems it poses for women as well as the solutions it offers. Recreating the years 1912-1929, and focusing on the figure of the politically active heroine Barbara Jackson, completely committed to the causes of suffragism and prohibition, the novel projects the personal havoc her activism causes in her marriage to a man initially supportive of her feminism, her politics and her causes. Barbara is a product of Kansas politics, where women had long been active, and Progressivism. A woman of the people, feisty, a powerful orator, emotionally persuasive, she is a born politician. Hearing her first speech on suffragism, the young and wealthy Hendricks is converted to her cause and marries her. She is from a long line of independent women: her grandmother was an abolitionist and suffragist "way back in the 50's and ran the family farm as well." Babs has been brought up to do her own thinking, and "it did not occur to Hendricks to question this quality in a wife" (p. 126). But his prominent family is not as accepting of her politics or of the unconventional dress and behavior that bring embarrassment to them. Hendricks's father, especially, has a closed mind toward suffragism.

Soon, the marriage begins to feel the pressures of family disapproval. But Barbara becomes if anything more radical. She increasingly finds fault with her husband; trivial details such as his expecting to read the paper first in the morning: "as a feminist, she could not bring herself to accept so flagrant a distinction between the sexes as that which gave

a man first rights to the newspaper" (p. 223). Barbara's wrath is fueled in reading of the abominable way in which women have been treated during the suffrage parade: "Bands were broken up and dispersed, and floats which portrayed various phases of the suffrage movement were driven out of line. The marching women were shoved about and treated with gross indignity, both by the mob and the police" (p. 224). When the Suffrage Bill is passed in Illinois, Barbara takes her small baby there for the celebration, much to her husband's chagrin. He begins to see her as a fanatic on the issue. She reads Olive Schreiner's *Woman and Labor* in preparation for the national suffrage campaign and becomes increasingly militant, favoring a campaign similar to that of Mrs. Pankhurst's in England. She drives to the "foreign wards" in Chicago to discuss the vote with immigrant women and get them to register.

As Barbara grows more radical the author's and the reader's sympathies grow away from her: she is seen to be rigid in principles, shallow in emotional capacities, no longer the lovely and idealistic girl who captivated Hendricks and whose sympathies she aroused. The change in her has been for the worse: suffragism has in itself been a successful and worthwhile cause; but in Barbara it touched off sparks of radicalism that needed further fuel; by the end of the novel she is becoming a disciple of Trotsky and wants to go to Russia to see him. Hendricks's patience and compassion are admired. (By 1919 Woman Suffrage passed the Congress and was then ratified by the states; it became law in 1920.)

It shouldn't be assumed, despite the preceding accounts, that the ideals of suffrage and women's freedom were universally accepted and approved by Illinois women. Many works can be cited in which suspicion, fear and mockery of the new trends in women's lives were explicit. One of these is Agnes Surbridge's *The Confessions of a Club Woman* (1904),⁴⁴ a treatise on the dangers of participating in women's clubs. In a confessional tone, the heroine admits that her over-zealous participation led to neglect of her home and children, a near-divorce, political back-biting and conniving within the women's club movement, jealousies and pettiness among women where there should have been cooperation. While the club movement pretends to be "a democratic organization . . . a place where the poor and unknown woman . . . may meet on terms of equality the most famous women of the day. . . the middle-class woman's opportunity" (p. 9), it is in actuality a hotbed of competitiveness, politics and struggle; an obsession, an excuse for showing off one's new costumes; a way for women to further their husbands' careers and their own social position, an excuse for snobbery. Power positions are given to the monied; elections are "fixed"; the work is often exhausting; and women are encouraged to engage with corrupt politicians seeking their support. The novel does present also a "sensible" woman as a model of what the club woman ought to be—moderate, balanced, coming home "refreshed and strengthened with her mind enlarged and her interest broadened" (p. 54). She speaks for remembering the importance of the other lives dependent on her for happiness, for home and children.

The heroine, however, succumbs to excesses; therefore, her commentaries on the new woman's redefined roles at the home, on emancipation, and on suffragism are discounted. The role opening up to women to influence politics in Chicago—through the Good Government Club where women can be influential as tax-payers, business-owners and employers—is discounted because men in power resent women's "high-handed proceedings" and dislike having to take into account their growing power. The extent to which the club woman can be manipulated by men and be made the subject of scandal further diminishes her influence. The social prominence, the gala balls and the power go to the heroine's head and she can accomplish very little real good for the community of women she serves. And, she finally admits, "neither do nine-tenths of the club women in this country" (p. 235-6).

A second piece published in the same year is Marjorie Denton Cooke's one-act play "Reform" in which women reformers are portrayed as better off married than lecturing about women's rights. And Janet Ayer Fairbank (the same who advanced the cause of suffragism in *Rich Man, Poor Man*) pokes fun at it in the one-act play "Woman and Superwoman" included in her 1910 volume *In Town and Other Conversations*.⁴⁵ Here the butt of humor is Miss E. Lindley Lane, a college graduate, a business woman, a suffragist and a believer in the ability of her sex, who spends her lunch hour lecturing girls about their needs for enfranchisement, but is seen as an object of ridicule because she is supported by a father who "happens to be a railroad president" and because she has only dabbled in real work, for the purpose of "publishing articles on the conditions of the working woman" (p. 92). But she too proves herself vulnerable to the attentions of a young man who flatters her and soon leaves with him, temporarily at least forgetting her commitment to the working woman.

WOMEN AS ARTISTS

The first two decades of the century were a period of cultural and artistic ferment in Chicago, as has been described by Bernard Duffey in *The Chicago Renaissance in American Letters*, as well as in numerous novels, memoirs and autobiographies of the period. It was a time of rebellion and artistic experimentation. The post-Impressionist Show at the Art Institute in 1913 and the coming of Lady Gregory and the Dublin Company of Players caused a great flurry. Socialist ideas, anarchist influences from the labor movement, and murmurings about sexual freedom attracted the young from the small towns of the Midwest to Chicago. Women were rebelling against the double standard and attempting to achieve a kind of personal freedom, a new code of behavior not available in the provinces. As Floyd Dell put it, they "dropped into bohemia" looking for males to appreciate and attach themselves to. But many stayed to write books, start magazines and theatres, act in and produce plays, write for the newspapers, and patronize the arts. While they may have been seeking freedom of personal expression and lifestyle, they made significant contributions

to the literary life of the community which have been long overlooked or underestimated.

Men and women from all over the midwest, people of talent and spirit began to seek each other out in Chicago, to form communities of interest and talent, find work in the newspapers, theaters, little magazines, and bookstores springing up around the city. These were the years of the Little Theatre movement, the birth of the little magazines—particularly *Poetry* and the *Little Review*; the camaraderie of the studios of the Fine Arts Building (housing the Little Theatre, *The Dial*, Anna Morgan's Drama studios, the *Little Review* office, the Little Room, the Fortnightly Club, Ralph Fletcher Seymour's studio in which *Poetry* magazine was born and spent its first four years, the studios of Lorado Taft and George Ade and many others); the tiny apartments of the 57th Street Art Colony (one-time World's Fair shops) where Margery Currey with her "genius for friendship" and her soon-to-be divorced husband Floyd Dell created a literary center that served as a gathering place for Dreiser and Sherwood Anderson, Arthur Ficke and Ben Hecht, George Cook and Susan Glaspell, Margaret Anderson and Jane Heap, Charlotte Perkins Gilman and Thorstein Veblen, and many women journalists, artists, and actresses who shared the small studios and were part of the excitement.

This was the age of the literary club: the Cliff Dwellers (which excluded women); the Cordon Club and the Scribblers (which sought them out); the Friday afternoon gatherings in the Little Room which drew the established literati of the city as well as the visiting stars; the cafes and the tea rooms where writers congregated, including the Petit Gourmet run by William Vaughn Moody's widow Harriet where poetry evenings were featured; and the tiny cafe alongside the Little Theatre on the fourth floor of the Fine Arts Building where Ellen Van Volkenburg hosted lectures and discussions. The Sunday afternoon gatherings of Elia Peattie were frequented by those who had achieved literary respectability and reputation. For others, there were the bookstores: Covici-McGee where Ben Hecht held forth; A.C. McClurg's which boasted the "Eugene Field Corner"; and later, Fanny Butcher Books (she had been a reporter for the *Tribune* since 1912; its literary critic since 1928). For the New Woman who wanted to leave her mark on Chicago's literary scene, there were many avenues to explore, and she did.

Sidney Bremer's excellent discussion of the ways in which Chicago literary women came together in a "collaborative spirit" is enlightening. The extent to which Hull House (at which "most of Chicago's women writers were teachers or visitors or residents...at one time or another") functioned to create a cooperative spirit among women is instructive. Literary magazines also offered opportunities for women—as editors, poets, and essayists. In fact, Bremer claims, "the motivating force of this collective affirmation is exemplified by Harriet Monroe's career as a poet and as founding editor of *Poetry Magazine*....Monroe valued public recognition for the 'feminine' muse of poetry as for herself, for the human embodied in the feminine....Affirming the artist's reciprocal relationship to society, her *Poetry*

supported Chicago's women novelists in their emphasis on public speech, as well as their residential sense of the artist's civic responsibility. It is no surprise that many of them had their poetic works published and reviewed in *Poetry*—or in Margaret Anderson's more bohemian, but also local *Little Review*" (p. 221). Bremer documents as well the important contribution of women to the development and on-going health of the Little Room, that Friday afternoon informal club that "brought men and women together as friends and colleagues, in marked contrast to most of the city's sex-divided clubs and professional organizations" (p. 221).

A number of important texts for the reader who wants to understand just how women functioned during the Chicago Renaissance are memoirs and autobiographies. Harriet Monroe's *A Poet's Life*⁴⁶ documents her career as correspondent and art and drama reviewer for Chicago and New York papers; her work as a literature teacher; her serious career as a writer beginning in 1888 (culminating in the writing of a "Columbian Ode" for the dedication of the Columbian Exposition); and, in her fiftieth year, the undertaking of the great project of her life, the founding of a magazine for poets whose influence continues to be felt today. The first issue of *Poetry: A Magazine of Verse* appeared in 1912 and proceeded to publish the work of mid-western poets as well as notable "foreigners" including Joyce, Yeats, and the expatriates T.S. Eliot and Ezra Pound. Throughout the 24 years of her editorship, she devoted herself to the magazine, its survival and its improvement. Her autobiography also heralds the work of associate editors Alice Corbin Henderson, Marion Strobel, Eunice Tietjens, notable writers in their own right. Poet, novelist, war correspondent, and world traveler, as well as one connected with the early years of *Poetry*, Tietjens' autobiography, *The World At My Shoulder* (1938),⁴⁷ is a valuable guide to these early decades in Chicago where she was active in the group that included Dell, Currey, and Cook.

Fanny Butcher's 1972 memoir and autobiography, *Many Lives—One Love*,⁴⁸ is a treasure-house of information about the literary history of Chicago. Associated with the *Tribune* from 1912 on, first in the traditional female "slots" of editor, woman's club editor, and special correspondent, and (from 1928) its literary editor, she witnessed almost every literary wave, visiting dignitary, temporary aberration and ongoing trend in Chicago literature. With almost photographic recall, she recreates life at the *Tribune* and throughout the literary and theatrical worlds of Chicago for over fifty years, providing insights into personalities, affairs, scandals, and social events. Of Margaret Anderson, for example, she recalls her appearance at parties on 57th Street: "Margaret Anderson who was really beautiful was one of the most persuasive delectable pots of honey at the studio parties. She was determined to start a magazine, 'of art and revolution,' she said, and would name it innocuously, *The Little Review*. Unless you read her autobiography, *My Thirty Years' War*, you would not know that she had once been, almost ironically, the literary editor of a religious journal, *The Continent*" (whose editor was Clara Laughlin) (p. 75).

Of Harriet Monroe, she writes: "Harriet Monroe was

a passionate believer in poetry and its makers. I thought her passion sometimes blinded her and she was taken advantage of, even at times to the point of thinking verses better than they really were, because she was so sure the mere writing of poetry was the divine afflatus....But...when one was actually with dear Harriet she was just plain difficult to get along with, for inside her small, wiry, appealing frame were a heart and a mind as inflexible as a computer's" (pp. 90-91).

Margaret Anderson's memoir, *My Thirty Years' War* (1930)⁴⁹ (the first of a trilogy) is as unpredictable and vital as was the woman herself. The founder in 1914 of the *Little Review*, "Making no compromise with public taste," she adopted a casual and liberated life-style (living in a tent on the beach one summer when she couldn't pay rent); eating her meals at Pittsburgh Joe's when funds were low; taking one of the cheaper studios in the Fine Arts Building; and using her good looks to gain entree to the offices of potential patrons of the arts. The magazine reflected her audacity of spirit and youth during the years it was published in Chicago, before she moved on to New York in 1917 and ultimately to France. It did much to promote the avant-garde in the arts in Chicago, publishing Tietjens, Arthur Ficke, Amy Lowell, Sandburg, Masters, Lindsay, and Emma Goldman. The first issue features praise of feminism, Nietzsche, and psychoanalysis. If the submissions did not please her and co-editor Jane Heap, they printed blank pages. The magazine lived from hand to mouth, as did its editors, and one of Margaret's great talents was in getting money from the very conservatives she enjoyed shaking up by printing radical poetry and criticism. She did not know or care, usually, whether the magazine was in debt or where the money would come from to pay the printers. Enthusiasm and dedication to the arts were the hallmarks of her life and of the *Little Review* in these early years. She came from the town of Columbus, Indiana and a conservative background, adored Chicago and writes of it with pleasure. The feeling was mutual. When she left, Ben Hecht announced he was going to put up an electric sign across the Fine Arts Building saying, "Where is Athens now?"

While Floyd Dell, Ben Hecht, Sherwood Anderson and other men studied the temperament of the artist in Chicago and his search for artistic and social freedom, his coming of age during the Renaissance period, in works as familiar as *Erik Dorn* and *The Briary Bush*, women novelists, whose work has not had the same recognition, were also exploring these crucial issues: could a woman expect a career as an independent, self-sustaining artist? What was her appropriate role with respect to the artistic men with whom her life was intertwined? In the ongoing struggle between the need for personal happiness and artistic fulfillment, was there some way to reconcile the conflicting demands?

Several novelists seemed to reach the conclusion that the woman's life as an artist had to be subordinated to that of wife, whatever the price. Glaspell's *Glory of the Conquered*⁵⁰ is an example. Glaspell herself led a liberated life that reconciled marriage (more than one) with a career as a novelist, playwright, and actress. But her first novel (1909) is, ironically, the story of a seemingly liberated woman who opts for a traditional marriage and the role of

submissive wife, willing to sacrifice her very promising career as a painter in order to complete the work of her scientist husband. In this regard, the work is almost diametrically opposed to the view taken three years later by Mary Johnston's *A Woman of Genius* and by Willa Cather's *The Song of the Lark* (1915),⁵¹ in which artistic heroines postpone or reject marriage in search of artistic fulfillment. It is true that in Glaspell's novel the scientist is no ordinary man but a towering genius, whose loss of eyesight brings a tragic halt to a career that promises to find a cure for cancer. When his wife gives up her painting, it is to act as his assistant, his "eyes" in the laboratory and to compete for the work which will otherwise be lost. It is not that she underestimates the value of her own work: at one point she says "she felt that nothing in the world, no trick of fate, no laughter of God or man, could keep her from the work that was hers" (p. 96). But in leaving aside her work to take up a field she knows little about, she experiences a loss of mastery, the assurance that she once had. Even after her husband dies and the laboratory work comes to an end, leaving her free to return to painting, the art that she produces is in the service of love, not an end in itself: her paintings are to "show how she and Karl loved the world, what they did it worth...and all of it to speak for their love, glorify, immortalise it" (p. 375).

An interesting contrast to Glaspell's novel is Maude Warren's *Never Give All* (1927)⁵² in which a talented, college-educated woman writer with great potential devotes herself to her marriage and her poet husband's career rather than her own work (which is reduced to endless hack-work to help the family budget). In her case there is regret that she has given up her impulse to "write real things." Her long feminist principles—"her extreme sex loyalty"—are forgotten in the love she feels for her husband and the insecurity of never being sure of his fidelity. At first she is horrified by her mother's advice that as a married woman she will have to "let your man dominate you as long as you can stand it, and when you can't stand it any longer, get around him by indirection" (p. 41), and argues for a marriage of comrades with neither dominating in which "the terms are equal partnership, mutual concerns, and then separate concerns in which each partner is interested." But she finds that her mother's description is the path she comes to follow, for when her husband dominates her, his work takes precedence over everything else, and her own independence and talent are withdrawn to some inaccessible level. In order to keep peace in the family she subordinates her own ideas and principles and opts for silence. She puts her energies into the development of her husband's career—which is never more than mediocre. It is her daughter who tells her the truth, plainly and pointedly: "I don't think you should have sacrificed your career for father. If he had cooperated, you could both have had your careers. You thought you had to give up yours for happiness in marriage. You were afraid if you stood on your rights you'd risk losing daddy or some of your happiness" (p. 287).

Edith Wyatt's *The Invisible Gods* (1923) presents yet another heroine who seems satisfied, at least at first, to

devote herself to being the wife of an artist. A strong, intelligent and capable woman whose previous role has been "filling in the chinks of the family needs...[she] knows how to pitch a tent, camped for months at a time with her uncle. One of these serene, motherly girls—exactly the wife for an artist. This fine, practical, steady girl has married this temperamental man of genius, gifted, sensitive—who needs just such a wife" (p. 128). But the man she marries and protects isn't deserving of the care she puts forward, and ultimately the marriage is a failure. She realizes the futility of the sacrifice of her life, particularly when she encounters her new sister-in-law who will run her own life as well as her marriage. A woman dedicated to medicine and writing, she will not allow her marriage to deprive her of what is most important, however much devotion she has for her husband, nor will he expect it of her.

For other heroines, the battle to succeed in a career is too great and ends in retreat or defeat. In Elia Peattie's *Lotta Embury's Career* (1915) the heroine who comes to Chicago for a career as a violinist finds the obstacles too great to overcome and returns to her small town in Iowa and a job in her family's store. Marjorie Benton Cooke's painter-heroine in *The Girl Who Lived in the Woods* (1910)⁵³ rebels against the brutality of the city as she sees it among the artists who live in the "Quarter" near Hull House and escapes back to the woods, where she tries to lead the solitary artist's life, and eventually marries a successful judge. In Katherine Keith's *The Girl* (1917) the young heroine with aspirations to be a writer is published in one of the little magazines, *The Lantern*, whose caption ran: "A magazine for discarded truth and rejected fiction." In this satire of the idealism of the young woman seeking an artistic career, we follow her disillusionment as she takes a job with the journal but is not paid. The editor, who seems to be the only other employee, puts her in charge of the "women's section" but very soon has her reviewing novels and plays, writing ads, proof-reading, pressuring her to get subscriptions from friends and money from her socially prominent father to sustain the magazine. Clearly, she's been "had" by a charlatan and, exhausted and humiliated, leaves the artistic world for the university.

The heroine of Marion Strobel's *Saturday Afternoon* (1930)⁵⁴ is also a victim of the Chicago writer's world, a more mature and willing victim—and a more tragic one. A biting indictment of the hangers-on and the sycophantic young men who surround wealthy women who can offer them security and adulation, in return for an occasional poem or novel dedicated to them, it seems to be written out of a sense of disgust with the Chicago literary scene. The victim in this case is a lovely and sensitive middle-aged woman, the editor of fine leather books, devoted to literature and the Chicago Renaissance, no longer young but vital and respected in the community. Her rather pathetic attachment to an unworthy and lazy young poet, who secretly mocks her while accepting her financial contributions to his well-being, results in her eventual suicide. Not gifted as a writer herself, she has the gift and determination to bring out these talents in others, regardless of their egotism and unworthi-

ness. The young men in whom she trusts, however, are lethargic and selfish. And, ultimately her life is a waste, because she has staked all on a false picture of the possibility of a true literary community in Chicago. "She was planting the seed for a Renaissance of Literature, don't you see? She was starting a flowering oasis in this town. And what a flop it has been" (p. 23).

Another study of the sensitive artistic spirit who is destroyed by an uncaring world is Willa Cather's *Lucy Gayheart* (1935).⁵⁵ While both art and city are means for her to escape from the narrowness of rural life and to find personal and aesthetic freedom, it is a very delicate possession and one easily lost, particularly when the artist is a woman who has no man protecting her person and nurturing her talent. Lucy, who comes to Chicago to study music, finds in Chicago the independence and anonymity not available in Nebraska: she "could come and go like a boy" (p. 26). This freedom and anonymity feed her artistic gifts: "In the city you had plenty of room to be lonely, no one noticed. And it you were burning yourself up, so was everyone else; you weren't smoldering along on the edge of the prairie" (p. 62).

Despite her talents and enthusiasm for her work, she is cautioned by her teacher that marriage is a better choice, in the long run. Women are never able to play as accompanists on stage (only in rehearsal). "In the musical profession there are many disappointments. A nice house and garden in a little town, with money enough not to worry, a family—that's the best life" (p. 134).

But when she falls in love with Clement Sebastian, a famous singer for whom she has been accompanist during rehearsals, and an unhappily married older man, all seems possible. He responds to her devotion and to the fire of her imagination; she to the elegance and order of his life. She foregoes the chance to marry a highly eligible young man from back home and begins to believe that with Sebastian she can have the life of freedom and openness she craves. His death, however, ends her hopes. Forced to return to Nebraska, she is once again trapped in a small town's pettiness and misunderstanding and she is cut down in her youth. The symbol of "three light footprints" in the sidewalk, left in the act of running away, is all that remains of her promise.

Among the artistic careers which lay open to women in the early part of the century, that of the stage actress was neither respectable nor fulfilling, if one judges by the novels about actresses written by men as well as by women in Illinois. There are a great many obstacles in the way of success on the stage and for most women the easiest solution was to choose marriage, after an initial attempt at a career, or to reconcile oneself to a career and a life of loneliness and rootlessness. A number of works explore this theme, beginning with John McGovern's *Burrit Durand* (1887); Lillian Sommer's *Jerome Leaster* (1890); Theodore Dreiser's *Sister Carrie* (1900); Alice Gerstenberg's *Unquenched Fire* (1912); Mary Austin's *A Woman of Genius* (1912); Henry K. Webster's *The Real Adventure* (1915); Edna Ferber's *Show Boat* (1926); Thyra Samter Winslow's

Show Business (1926); Mary Synon's *The Good Red Bricks* (1929); and Vera Caspary's *Ladies and Gents* (1929). Although the life of the professional actress was not yet the creative artistic outlet women might have wished, their interest in the theater took several directions which were more acceptable.

Anna Morgan's autobiography, *My Chicago*,⁵⁶ documents her many years of success as teacher and director, one of the inspirations behind the Little Theatre movement in Chicago. Opening her own studio in the Fine Arts Building in 1899 (where she remained until 1925), she devoted her efforts not so much to the training of professional actors as to the teaching of interpretative readings and the study of literature. Of particular importance to Chicago's literary history were her dramatic presentations, which brought to Chicago some of the most advanced plays and staging ideas of her time. These productions were confined to the small stage of her own studio, usually before small audiences. Not only the classics, but the plays of as yet unknown Chicago dramatists Alice Gerstenberg and Marjorie Benton Cooke first came to life there. She takes credit for having originated and carried forward the little theatre idea of amateur theatre, of doing little plays with small casts and select audiences, and of encouraging experimental works. It was these ideas which were then taken up by Maurice Browne and Ellen Van Volkenburg Browne in organizing Little Theatre in the same building in 1912, and in influencing George Cram Cook and Susan Glaspell, who took these ideas east to develop the Provincetown Playhouse on an improvised wharf in Massachusetts, that was to become the most influential of the Little Theatres in America. Glaspell became one of the group's leading playwrights (along with Eugene O'Neill) and was considered one of its finest actresses as well.

Alice Gerstenberg, born and raised in Chicago, began in Chicago what was to be a successful career as playwright and novelist. She was associated early on with the little theatre movement in Anna Morgan's Studio and Brownes Little Theatre (she appeared in the cast of its first production). Her plays were also produced in the Grace Hickox Studios in the same building, at the Petit Gourmet (run by Harriet Moody), the Playwrights Theatre of Chicago and the Player's Workshop of 57th Street, founded in 1916 by Elizabeth Bingham who had been in Brownes' Little Theatre but left it to form her own. Equipped with a coal stove pipes in the ceiling and a 15x17 stage, the little workshop produced plays only by Chicago writers: including Maxwell Bodenheim, William Sapier, Ben Hecht, Kenneth Goodman, and Alice Gerstenberg. There were hundreds of members, at a cost of \$1 a month, which entitled them to two tickets per production. While Gerstenberg's plays are not specifically set in Chicago, they are of interest to women's literature because of their focus on male-female relationships, social pressure, marriage and divorce, sincerity and hypocrisy among women in their friendships. In time her plays were produced in New York by the Washington Square Players and in London and were published in 1921. Other women who were associated with that opening up of theatre

experimentation in form and content that made up Chicago's literary ferment in the 1910s and 1920s were Mary Aldis (whose home in Lake Forest included a small theatre for new and experimental plays), Susan Glaspell, Elia Peattie, and Harriet Monroe, all of whom wrote for the stage with varying degrees of success.

Two novels about the stage which bear close scrutiny because they also express themes of women's independence, and escape from narrow tradition and revolt are Gerstenberg's *Unquenched Fire*⁵⁷ and Austin's *A Woman of Genius* published in the same year—1912. *Unquenched Fire* examines the heroine's need to prove herself on the stage as a revolt against the shallowness of the "husband-hunt" among the upper-class strata of society in Chicago. Wishing to escape this trap, Jane Carrington turns down a proposal from the season's most eligible bachelor and escapes to New York to try life on the stage, encouraged by only a few fleeting words of a violinist who has told her she has the temperament of a great actress. Her desire for the stage is both questionable and admirable: on the one hand, she desires admiration, applause, and the spotlight; on the other, she desires to justify her existence and do some thing well.

In New York, she experiences the usual tribulations of the neophyte; cold, hunger, rejection, friendlessness, and loneliness. But rather than having to face these indefinitely, she is "saved" by a friend who admires her pluck and pities her defenseless ignorance of the world; in love with her, he is willing to offer her a "platonic" marriage in order to give her respectability and security until she finds her place on the stage. Persistence and hard work, and the backing of a powerful producer/director who believes she can succeed, lead inevitably to her success. Life on the road away from her husband creates temptations, however, and she finds that theatre life is not all she needs for happiness. She offers to leave the stage for her husband, admitting that "I want to be a plain, ordinary, natural woman; and neither Opal [her role in the play] nor anything else is going to stand in my way" (p. 415). The ending is ambiguous: "Gaston has made her a star"; but her husband may not forgive her or take her back.

The heroine here does not have the same sense of artistic commitment and dedication to a craft as does Mary Austin's *A Woman of Genius* or Willa Cather's Thea Kronborg in *The Song of the Lark*. While all three women are dependent upon the power of a "great man" for their entree and success in the theatre (or musical) world, the latter heroines are more single-minded and dedicated to their chosen path, even when it means sacrifice of personal happiness.

A Woman of Genius, which has just been re-issued in paperback by the Feminist Press, is much more than a study of the tribulations of the woman who would be an actress and the sacrifices she must make for success. It is a feminist statement which treats with seriousness and complexity the dilemma of whether it is indeed possible for a woman in the early 20th century to find professional and personal fulfillment at all, given the terms of male dominance and female role expectations. It goes beyond the questions posed in Peattie's *The*

Precipice to suggest that there aren't solutions at present—that society must change drastically before women are offered the opportunity for fulfillment in any but the most traditional ways. For a woman with talent, with a special sense of her destiny, with a gift that sets her apart, it is even more difficult. But if the alternative is the narrowness and lives of quiet desperation that are otherwise offered, then the choice seems inevitable.

Austin's heroine Olivia Lattimore Betterworth turns to the stage initially as an escape from the boredom and repression of small town life in "Taylorville, Ohianna." Yoked to a dull husband devoted to a dull job, and with a deep sense of loss after her only child dies, she moves quickly from elocution lessons to local theatricals to professional performances. She takes a long time, however, to develop a sense of herself as a talented person, much less the "woman of genius" she is labeled by the great actor, Eversley. Along the way she sacrifices the husband who feels abandoned and resentful, experiences the social stigma and ostracism of "respectable people," suffers poverty, disdain by childhood friends, loneliness and despair. Men offer her fleeting affairs, seductions or "protection" for a price.

There is no sentimentalizing here of the life of the theatre or of the sleaziness, the cheap affairs, the difficulties. There is no ease in exchanging a career for the comforts of male companionship and love. In order to have success, she must accept marginality. On the other hand, she remains true to her sense of her own "genius" (once she discovers it) and its possibilities, the rapture of power over audiences, the respect and status that her talent win for her. These make up for the deprivation of motherhood and close family ties. Thus, the life of the theatre is a clear revolt against the smugness, complacency and restricted options of women in small towns, where lives are circumscribed to the point of exasperation for a woman of intelligence, curiosity and spirit.

What is most striking about Austin's novel, however, is that she admits that marriage and a career are not compatible, for men are far from being ready to accept a wife who is not devoted to the home and children first. Having achieved success as an actress, Olivia is thrown back into a relationship with a man she has loved since girlhood, the one man with whom happiness in marriage seems attainable. But his career as an engineer in Mexico, and his two motherless daughters, come between them, as Olivia insists on trying to work out a compromise in which she will be able to continue her career. Helmuth cannot believe she would want to go on acting after marriage: "He couldn't make for his own work the concessions he demanded of mine" (p. 107). The idea that her work means as much to her as his does to him is unfathomable for this early 20th century lover: "I didn't hold it out against Helmuth that he failed to realize at all the place that my work occupied, just as work, in the scheme of my existence" (p. 408). What is even more surprising, and "advanced" for a woman of her time, is that Olivia is willing to settle for a liaison without marriage: "I suppose that in as much as I had a man's attitude toward work, I had come unconsciously to the man's habit of keeping love and my career in two watertight compart-

ments. I found I was not able to think of them as having much to do with one another. Still less had I the traditional shames of my situation" (p. 427).

Her relationship with Helmuth flounders precisely because he is not willing to settle for anything but a "respectable" relationship, i.e., marriage. There seems to be no solution: "Somewhere there must have been men and women working out our situation and working it out successfully, but the only example life afforded us was not of the acceptable pattern" (p. 461).

Olivia is a woman clearly ahead of her time; as her sister ("an absolutely contemporaneous woman," active in club work and "forward movements" and hence in touch with the times) tells her: she is "so far ahead that you don't find anybody to line up with. Every time I see a woman step out of the ranks in some achievement of her own, I think 'Now Olivia will have company'" (p. 451). But for the meantime Olivia is the trailblazer. The loss of her most significant (and probably last) love doesn't affect her acting: "I gathered up and wrought into the structure of my life the pain of loving as well as its delight. I am a successful actress. Whatever else has happened to me, I am at least a success" (pp. 495-496). Eversley's prophecy about her has come to pass: "You are, I suspect, a woman of genius, and in that case there will always be bad places ahead of you—you are doomed, you are driven; they will never let up on you" (pp. 233-234).

The theme of the woman who chooses, like Olivia, a life of independence and personal freedom, with its implications of sexual freedom and new lifestyles continued to be an ongoing and growing concern in Illinois women's literature, through the contemporary period. Often this theme is combined with that of changes in women's career aspirations; in other novels it focuses on significant re-evaluations of what marriage entails in the 20th century—extramarital affairs, divorce, redefinition of marriage as a more equal partnership—and the problem caused by these shifts in attitude and circumstance on the family structure itself.

Editor's Note: The critical task of reclaiming the lost literature of Illinois women is a book in itself, possibly many books. This essay is an abridged version of a longer work on the subject by Babette Inglehart. Because of space limitations, we have omitted sections on Indian captivity narratives and Illinois women in the Civil War; we have condensed other sections and have postponed the publication of Inglehart's annotated bibliography—the single, most complete list of titles by and about Illinois women—to a future date. Both the author and the editor wish to thank David Bosca, Chief of Language and Literature at the Chicago Public Library, and his staff for their gracious assistance in obtaining those texts important to the research for this essay.

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SUPPLEMENTARY BIBLIOGRAPHIES

REFACE

The literary heritage of Illinois comprises more than can be accomplished in the project sponsoring this *Reader's Guide*. Although the preceding essays and bibliographies are an excellent introduction to that heritage and do occasionally refer to black, Hispanic or ethnic writers (although not juvenile literature), the following select bibliographies are more concerted, albeit circumscribed, effort to provide English language material in these areas. Future projects investigating the literary heritage of Illinois should offer more extensive research, narrative, and bibliographies for these topics. Too, the areas of English, French, native American, and Asian literature should be included.

The bibliographies are principally concerned with fiction, with a few notations given to poetry, drama, and essays. An attempt has been made to record the more significant works which are in print or may be found in libraries or special collections. Scholars, literary organizations or specialized publications are other resources for those seeking more information concerning a general topic, a specific author or work, or additional material. A very limited selection of reference titles has been given, however, in each of the four bibliographies.

The juvenile's bibliography suggests reading levels. The other bibliographies, while annotated, usually leave the reader to decide what is appropriate given purposes or audiences. For books, little or no attempt has been made to indicate which are hardback and which paperback. It should also be mentioned that the black and Hispanic bibliographies offer works by authors from the community which is the concern of the list. The bibliography for ethnics, however, does include a few works about a particular ethnic experience by an author not from that group.

A debt of gratitude is owed to those individuals noted below who researched and compiled the bibliographies in short time but in good form. Limitations, errors or omissions are not theirs.

Blacks

Steve Cameron Newsome, Director
Vivian G. Harsh Collection of
Afro-American History and Literature
Woodson Regional Library
Chicago, Illinois

Hispanics

Nicolas Kanellos, Publisher
Arte Publico Press/RCR
University of Houston
Houston, Texas

Ethnics

Babette Inglehart, Professor
Chicago State University
Chicago, Illinois

Juvenile

Dorothy Haas, Editor & Writer
Chicago, Illinois

Edited by

Francis J. Pettis, Associate Director
Illinois Humanities Council

LITERATURE OF ILLINOIS: EUROPEAN ETHNICS

Compiled by Babette Inglehart

Because many of the books in this bibliography are out of print or are not readily available to the reading public, the compiler is grateful to the work of Clarence Andrews (*Chicago In Story*) and Thomas L. Kilpatrick and Patsy-Rose Hoshiko (*Illinois! Illinois!*) whose books have provided much of the material included below. Works currently in print are indicated by a double asterisk (**). Information about works in print is based on the 1984 edition of *Books in Print*.

The paucity of such works in print, while discouraging to the teachers and librarians wishing to introduce students to the richness of material about ethnic life in Illinois, will perhaps encourage publishers to consider reissuing long neglected titles.

REFERENCE WORKS

Andrews, Clarence A. *Chicago in Story: A Literary History*. Iowa City: Midwest Heritage Publishing Company, 1982.

Buttlar, Lois and Wynar, Lubomyr, R. *Building Ethnic Collections: An Annotated Guide for School Media Centers and Public Libraries*. Littleton, Colorado: Libraries Unlimited, Inc., 1977.

Grey, Lennox Bouton. "Chicago and 'The Great American Novel' A Critical Approach to the American Epic." Ph.D. dissertation, University of Chicago, 1935.

Inglehart, Babette F., and Mangione, Anthony R. *The Image of Pluralism in American Literature: An Annotated Bibliography on the American Experience of European Ethnic Groups*. New York: Institute on Pluralism and Group Identity, 1974.

Kilpatrick, Thomas L., and Hoshiko, Patsy-Rose. *Illinois! Illinois! An annotated bibliography of fiction*. Metuchen, N.J. and London: The Scarecrow Press, Inc., 1979.

DUTCH IN ILLINOIS

* * Ferber, Edna. *So Big*. Garden City, N.Y.: Doubleday, Page & Company 1924. Reprinted by Fawcett, 1978.

The story of Selina Peake in High Prairie (Roseland), Illinois, a community of Dutch truck gardeners near Chicago. After teaching for a short time in High Prairie, Selina marries a solid Dutch farmer and has a son, whom she raises on her own when her husband dies. She takes over the truck farm and markets her produce in Chicago. Novel won the Pulitzer Prize for Literature.

Secondary Sources

Lagerway, Walter. *Guide to Netherlandic Studies: Bibliography*. Grand Rapids, Michigan: Calvin College, 1964.

GERMANS IN ILLINOIS

Bradley, Mary Hastings. *The Wine of Astonishment*. New York: D. Appleton and Company, 1919.

Sub-plot relates romance between a Chicago girl and a German-American boy and allows the author to present both sides of the German debate. (The war with Germany had just ended.)

Currier, Sophronia. *Alice Tracy: or, Faint, Yet Pursuing, A Sketch from Real Life*. Boston: E.P. Dutton and Company, 1868.

Young girl abandoned on the Illinois prairie accepts the friendship of German immigrants and is invited to become the teacher in their school. *Alice Tracy* falls into the category of religious tract.

* * Dreiser, Theodore. *Jennie Gerhardt*. New York and London: Harper and Brothers Publishers, 1911. Reprinted by Schocken, 1982.

Set in pre-turn of the century Chicago. Jenny, the daughter of German immigrants, endures betrayal, neglect and disapproval, and resigns herself to a life of loneliness and despair. Dreiser's second novel.

Fast, Howard. *The American: A Middle Western Legend*. New York: Duell, Sloan and Pearce, 1946.

The life of John Peter Altgeld, twenty-second governor of Illinois, son of an illiterate German immigrant, and famous for his controversial actions in the wake of the Haymarket Riot and the Pullman Strike.

Fucssle, Newton. *The Flail*. New York: Moffat, Yard & Company, 1919.

Set in Chicago from 1894-1918. Hero hates his German ancestry, shuns his immigrant parents and is determined to become Americanized.

Harris, Frank. *The Bomb*. New York: Mitchell Kennerly, 1909.

Fictional account of the Haymarket affair of 1886 focuses on Rudolph Schnaubelt, the German immigrant who joins the Chicago anarchists during the labor unrest of 1880s and sets off a bomb killing eight policemen.

Lait, Jack. *Gus the Bus and Evelyn, The Exquisite Checker*. Garden City, N.Y.: Doubleday, Page & Company, 1917.

Shows the process of Americanization and the problems faced by recent Chicago immigrants from Germany, focusing on a busboy from Schleswig-Holstein, torn between sympathies for Germany and for America at the start of World War I. Fifty-eight sketches which appeared in the Chicago Herald.

Lamb, Martha. "Carl Almendinger's Office: Or, the Mysteries of Chicago. A Story of the Present War." *Knickerbocker Magazine* (1862-63). 59-62.

In a novel about the Civil War, other themes include German immigration and the publication of a German language newspaper in Chicago.

Morris, Ira. *The Chicago Story*. New York: Doubleday & Company, Inc. 1952.

Depicts the rise and fall of a Chicago meat-packing family from 1905 to 1950. Story of Adolf Konrad who accumulated millions, but not without ruthlessness and brutality.

Mundis, Jerrold. *Gerhardt's Children*. New York: Atheneum, 1976.

Five generations of a Chicago-based German family

are probed deeply in an emotional exploration of a family's deep-seated feuds.

Spitler, Frank. *Stories of New Egypt*. Bloomington, Ill. Pantagraph Printing & Stationery Company, 1905.

Young German immigrant moves into Red Lake Prairie and encounters joys and hardships of frontier life. Takes place from 1833 to 1840. Considerable historical information.

* Woiwode, Larry. *Beyond the Bedroom Wall: A Family Album*. New York: Farrar, Straus, Giroux, 1975. Reprinted by Avon, 1976.

Family portrait of a warm, devoted German Catholic family who moves from North Dakota to a small community near Pekin, Illinois. Four generations are introduced.

Secondary Sources:

Tolzmann, Don Henrich. *German-Americana: A Bibliography*. Metuchen, N.J.: The Scarecrow Press, Inc., 1975.

GREEKS IN ILLINOIS

Chamales, Tom. *Go Naked in the World*. New York: Charles Scribner's Sons, 1959.

A second generation Greek Chicagoan finds his return from World War II a difficult adjustment as his immigrant father pressures him to join the family business. Setting is Winnetka.

Lee, Jeanette. *Mr. Achilles*. New York: Dodd, Mead and Company, 1912.

A friendship develops between a Greek immigrant and the young daughter of a Chicago millionaire. Mr. Achilles' stories of his homeland delight her.

* Petrakis, Harry Mark. *Days of Vengeance*. Garden City, N.Y.: Doubleday & Company, Inc., 1983.

The most recent novel by Chicago's major chronicler of the Greek community. Two young men from Crete, one a murderer seeking escape and the other his pursuer, a dutiful son who has taken an oath of vengeance, are drawn together by twists of fate in the area of Chicago known as Greek Town.

Petrakis, Harry Mark. *A Dream of Kings*. New York: David McKay Company, Inc., 1966.

Set in Chicago's Greek Town, the novel traces a day in the life of Leonidas Matsoukas, a brave and determined Greek immigrant, whose activities, legal and illegal, are all focused on his attempt to accumulate the airfare to take his ailing child home to Greece. A powerful story of a struggle against fate.

* * Petrakis, Harry Mark. *In the Land of Morning*. New York: David McKay Company, Inc., 1973. Reprinted by Lake View Press, 1984.

Set in the 1970s, this novel deals with contemporary social problems. Alex Rifakis returns to his Chicago home following the Vietnam war and finds his family in various stages of trouble and despair. The alienation of youth and changing sexual mores are recurring themes.

Petrakis, Harry Mark. *Lion at My Heart*. Boston and Toronto: Little, Brown and Company, 1959.

A first generation Greek immigrant in Chicago, following World War II, struggles against Americanization. His goal is to keep his sons within the family and the ethnic cultural tradition, and maintain their work at the steel mills and their marriages. His attempts are frustrated in the case of his older son.

* * Petrakis, Harry Mark. *Nick the Greek*. Garden City, N.Y.: Doubleday, 1979. Reprinted by Lake View Press, 1984.

Nick Gandalos, a penniless Greek immigrant from Smyrna, arrives in Chicago in 1919 determined to go into the importing business. Instead he gets caught up in gambling fever and eventually becomes involved with the Mafia.

Petrakis, Harry Mark. *The Odyssey of Kostas Volakis*. New York: David McKay and Company, Inc., 1969.

Covering the years 1919 to 1954, this story traces three generations of a Greek-American family, Kostas and Katherine Volakis and their children, through humble achievement and bitter tragedy, from Crete to Chicago.

Petrakis, Harry Mark. *Pericles on 31st Street*. Chicago: Quadrangle Books, 1965.

A collection of short stories seen through Greek-American eyes. The title story tells of an old Greek vendor with a pushcart of hot dogs. Defiant and burning with pride in his heritage, he inspires courage in a group of storekeepers exploited by a landlord they fear to challenge. Other stories illustrate twists of fate and surprise endings. Written with humor and pathos.

* * Petrakis, Harry Mark. *Reflections: A Writer's Life, A Writer's Work*. Chicago: Lake View Press, 1983.

The writer reveals personal aspects of his life and work, including the process by which a writer turns his raw experience into art. The volume includes an earlier autobiography, "Stelmark," and a description of the creative process in "Journal of a Novel," which records his daily struggle with discipline, solitude, aging and death.

- * * Petrakis, Harry Mark. *Stelmark*. New York: David McKay Company, Inc., 1970. Reprinted in *Reflections*. Chicago: Lake View Press, 1983.

An autobiography which recounts Petrakis' coming of age in Chicago during the depression, the youngest son in the large family of a Greek Orthodox priest who had emigrated from Crete. He finds his identity as a writer among the immigrants of the close-knit Greek community.

- Petrakis, Harry Mark. *The Waves of Night and Other Stories*. New York: David McKay and Company, Inc., 1969.

A second collection of short stories, most of which depict the residents in an area of Chicago known as Greek Town. The title novella shows one week in the despairing life of an aging Greek priest. Other subjects include the weakening of blood lines, and father-son conflicts.

Secondary Sources

- Cutsumbris, Michael N. *A Bibliographical Guide to Materials on Greeks in the United States, 1890-1968*. Staten Island, N.Y.: Center for Migration Studies, 1970.

HUNGARIANS IN ILLINOIS

- Jackson, Helen Hunt. "Four-Leafed Clover." *Scribner's* 8 (1874): 213-23, 294-303. Republished in *Saxe Holm's Stories*. Second Series (1878): 1-65.

Civil War story of a Chicago Hungarian immigrant at the battle of Gettysburg.

Secondary Sources

- Konnyu, Leslie. *History of American-Hungarian Literature*. St. Louis: American Hungarian Review, 1962.

IRISH IN ILLINOIS

- Allen, Steve. *The Wake*. Garden City, N.Y.: Doubleday & Company, Inc., 1972.

First and second generation Irish family during the depression in Chicago is examined as it disintegrates.

- Brinig, Myron. *May Flavin*. New York and Toronto: Farrar and Rinehart, Inc., 1938.

Detailed account of life in Chicago's Irish settlement from the 1880s to World War I. Heroine faces poverty, desertion, death of her children and parents, but is tough enough to survive.

- Corbett, Elizabeth Frances. *Light of Other Days: A Novel of Mount Royal*. New York and London: D. Appleton-Century Company, Inc., 1938.

Reilly family emigrates from Ireland to the little northern Illinois community of Mount Royal in the 1840s. A warm and believable novel which traces almost seven decades of the family and the community, focusing on the Americanization process.

- Corbett, Elizabeth Frances. *The Old Callahan Place*. New York: Appleton-Century, 1966.

Concerning the life of Molly Callahan, eldest daughter of an Irish-American family living in a Chicago suburb in the early twentieth century.

- Dunne, Finley Peter

Dunne created "Mr. Dooley" while writing for the Chicago Post during the 1890s. A shrewd and opinionated saloon keeper, Dooley expounded weekly on any and all topics that appealed to him. More than seven hundred columns were written by Dunne, many collected in the titles that follow. They voice public sentiment and mirror the times accurately.

- * * Dunne, Finley Peter. *Dissertations by Mr. Dooley*. London and New York: Harper and Brothers Publishers, 1906. Reprinted by Scholarly Press, Inc., 1977.
- * * Dunne, Finley Peter. *Mr. Dooley at His Best*. New York: Charles Scribner's Sons., 1938. Reprinted by Shoe String Press, Inc., 1969.
- * * Dunne, Finley Peter. *Mr. Dooley In Peace and in War*. Boston: Small, Maynard & Company, 1898. Reprinted by Greenwood Press, 1969.
- * * Dunne, Finley Peter. *Mr. Dooley in the Hearts of His Countrymen*. Boston: Small, Maynard and Company, 1899. Reprinted by Greenwood Press, 1969.
- * * Dunne, Finley Peter. *Mr. Dooley's Opinions*. New York: R.H. Russell, Publisher, 1901. Reprinted by Scholarly Press Inc., 1977.
- * * Dunne, Finley Peter. *Mr. Dooley's Philosophy*. New York: R.H. Russell, Publisher, 1900. Reprinted by Arden Library, 1978.
- * * Dunne, Finley Peter. *Observations by Mr. Dooley*. New York: R. H. Russell, Publisher, 1902. Reprinted by Greenwood Press.

- Farrell, James T. *The Face of Time*. New York: The Vanguard Press, Inc., 1953.

The first of five novels about Danny O'Neill, an Irish American boy growing up in a lower-middle class family on Chicago's south side. Highly autobiographical, this first novel shows Danny as a small child being raised by immigrant grandparents, an uncle and aunts.

* Farrell, James T. *Father and Son*. New York: The Vanguard Press, 1940. Reprinted by Ayer Co., n.d.

Fourth novel in the Danny O'Neill series follows his struggles in parochial school, contemplating the priesthood, and watching his father die.

Farrell, James T. *Gas-House McGinty*. New York: The Vanguard Press, 1933.

Portrait of men at work in an express company (reflecting the author's own experiences), showing the effects of job pressures, boring routines and personal conflicts.

Farrell, James T. *Lonely for the Future*. Garden City, N.Y.: Doubleday and Company, Inc., 1966.

A candid view of Bohemian life and restless Chicago youth in the late 1920s. Tells of the lives of Eddie Ryan and his friends. Part of Farrell's series, *A Universe of Time*.

Farrell, James T. *My Days of Anger*. New York: The Vanguard Press, 1943.

The last of the series about Danny O'Neill covers the years 1924-1927 as Danny plans to leave for New York determined to seek a career as a writer.

* Farrell, James T. *New Year's Eve/1929*. New York: The Smith, by arrangement with Horizon Press, 1967.

A short novel in which Danny O'Neill is able to come to a decision regarding his life as a writer, during the course of a New Year's Eve party near the University of Chicago.

* Farrell, James T. *Studs Lonigan, A Trilogy*. New York: The Vanguard Press, 1935. Reprinted by Avon, 1976; Vanguard, 1979.

Young Lonigan (1933), the author's first novel, is a study of a boy's adolescent years in the Chicago streets. The trilogy extends from 1916 to 1929 and depicts his gradual disintegration and moral collapse. The second book, *The Young Manhood of Studs Lonigan* (1934), and the third, *Judgment Day* (1935), complete the trilogy, ending with Studs' death. A classic.

* * Farrell, James T. *This Man and This Woman*. New York: The Vanguard Press, Inc., 1951. Reprinted by State Mutual Books and Periodical Service, Ltd., 1981.

A short novel set in Chicago in the late 1940s. It is the story of an aging couple, Peg and Walter Callahan, plagued by forces dividing them which they cannot understand or begin to deal with.

* * Farrell, James T. *When Time Was Born*. New York: The Smith, 1966. One of the six finished novels Farrell envisioned as part of a thirty volume series, *The Universe of Time*. The central character is Eddie

Ryan who is first seen at the University of Chicago in the 1920s.

Farrell, James T. *A World I Never Made*. New York: The Vanguard Press, 1936.

One of Farrell's most impressive achievements, this novel follows young Danny O'Neill during six months of his life in the Irish slums where he begins to learn the rules of existence and survival from his older brother.

Flower, Elliott. *Policeman Flynn*. New York: The Century Co., 1902. An Irish police officer in Chicago has compassion, feeling and a ready wit. Like Mr. Dooley, he philosophizes as he practices his profession.

Lawson, Robert. *The Great Wheel*. New York: The Viking Press, 1957. A young Irishman emigrates to Chicago to work on the construction of the first Ferris Wheel built for the World's Columbian Exposition of 1893.

McDougall, Ella. *Hennessey, of Lake County*, by Preserved Wheeler, (pseud.). Antioch, Illinois: Burke & Storms, Publishers, 1894.

Seven vignettes featuring Pat Hennessey and his opinions on diverse topics of interest to an 1890s audience.

* * Montgomery, Louise. *Mrs. Mahoney of the Tenement*. Boston, New York and Chicago: The Pilgrim Press, 1912. Reprinted by Ayer Co., n.d.

Eight stories featuring a middle-aged widow in Chicago's Irish settlement and illustrating the neighborliness of the city.

* * Powers, John R. *Do Patent Leather Shoes Really Reflect Up?* Chicago: Henry Regnery Company, 1975. Reprinted by Warner Books, 1982.

Follows the high school career of Eddie Ryan at Chicago's Bremmer Catholic High School in the early 1960s. His adventures and misadventures make for a delightful sequel to *The Last Catholic in America*.

* * Powers, John R. *The Last Catholic in America*. New York: Saturday Reviews Press, 1973. Reprinted by Robert Bentley, Inc., 1981.

Eddie Ryan reminisces about his years at a South Side Catholic boy's school in the "Seven Holy Tombs" neighborhood in the 1950s. The tone is both cynical and pensive.

* * Russell, Ruth. *Lake Front*. Chicago: Thomas S. Rockwell Company, 1931. Reprinted by AMS Press, Inc., n.d.

The major part of the novel concerns two generations of an Irish family between 1835 and 1894, but the prologue and epilogue extend the time frame. The

novel focuses on Jane O'Mara who arrives in Chicago as a young girl in 1835, her younger brother James, whom she helps to launch as a lawyer, and his son who becomes a ruthless industrial tyrant.

Warren, Maude. *The Land of the Living*. New York and London: Harper & Brothers Publishers, 1908.

The story of Big Jim Callahan, boss of Chicago's political machine at the turn of the century, and the orphan, Hugh McDermott, he attempts to rear as his son.

Secondary Sources

Wittke, Carl F. *The Irish in America*. Baton Rouge: Louisiana State University Press, 1956. Reprinted by Teachers College Press, 1973.

ITALIANS IN ILLINOIS

Ets, Marie Hall. *Rosa: The Life of an Italian Immigrant*. Minneapolis: University of Minnesota Press, 1970.

The story of Rosa, young wife and mother from Lombardy, who emigrates to Union, Missouri in 1884, where her husband finds work in the mines. She describes immigrant life in 1890s Chicago and the impact of the depression upon working people. In vivid reporting, the story rivals *The Jungle*. Mrs. Ets and Rosa became friends at the Chicago Commons Settlement House, and Mrs. Ets wrote down these accounts as Rosa told them.

Coons, Maurice. *Scarface*, by Armitage Trail, (pseud). New York: Dell, 1959.

The rise and fall of a Chicago gangster, based on the career of Al Capone, during the 1920s and 1930s.

Hall, Grace D. and Merlanti, Ernesto G. *Honor Divided*. N. Y.: Fleming H. Revell Company, 1935.

Two brothers, sons of Sicilian immigrants, choose opposing roads to wealth and success. One joins Chicago's underworld and rises to prominence in the illegal liquor traffic; the other studies law and becomes a judge.

Motley, Willard. *Knock on Any Door*. New York and London: D. Appleton Century Company, Inc., 1947.

Traces the life of Nick Romano and how he changes from a 12-year old altar boy to an unrepentant criminal sentenced to die in the electric chair. Study of the impact of slums on child development.

Osborn, Catherine B. and Waterman, Margaret. *Papa Gorski*. New York: Harcourt, Brace & World, Inc., 1969.

Conflict between an old-country father and his new-world daughters. Partially set in a roominghouse (the Velotta Manor) owned by an Italian woman, "on the fringes of the Campus of Lake Michigan University," i.e., the Italian community near the University of Illinois campus on Chicago's near-west side.

Roeburt, John. *Al Capone*. New York: Pyramid Books, 1959.

fictionalized biography of Capone, starting with his arrival in Chicago in 1919 and touching on the major events of the next twenty-eight years. The novel is documentary in style with occasional lapses into fiction.

Secondary Sources

Green, Rose Basile. *The Italian-American Novel: A Document of the Interaction of Two Cultures*. Rutherford, N.J.: Fairleigh Dickinson University Press, 1974.

Peragallo, Olga. *Italian-American Authors and Their Contributions to American Literature*. New York: S. F. Vanni, 1949.

JEWS IN ILLINOIS

Baldwin, Eugene F. and Eisenberg, Maurice. *Doctor Cavallo*. Peoria, Illinois: Press of J. W. Franks & Sons, 1895.

A story of anti-Semitism in late 19th century Peoria. Dr. Cavallo champions the rights of the poor and supports fair business practices while suffering at the hands of bigots.

* * Bellow, Saul. *The Adventures of Augie March*. New York: The Viking Press, 1953. Reprinted by Penguin, 1984.

The picaresque hero, Augie March, begins life in the slums of Chicago in the 1930s, adapts himself to the fast-paced life of the city and attends the University of Chicago briefly, before taking off on adventures around the world.

* * Bellow, Saul. *Herzog*. New York: The Viking Press, 1964. Reprinted by Penguin, 1984.

A disillusioned Jewish college professor takes stock of his life after the end of his second marriage. He returns to his former home in Chicago to see his child, visit his elderly relatives, and find out where he went wrong. We follow his meditations about history, ideas, current events, and modern values.

* * Bellow, Saul. *Him With His Foot in His Mouth*. New York: Harper & Row, Publishers, 1984.

Bellow's most recent collection of short stories includes three with Chicago settings: "Zetland: By a Character Witness," the portrait of an eccentric and brilliant artist as a young man growing up in Jewish Chicago; "A Silver Dish," set in ethnically diverse South Chicago; and "Cousins," in which the narrator is drawn into encounters with the Chicago underworld.

Bellow, Saul. *Humboldt's Gift*. New York: The Viking Press, 1975. Reprinted by Penguin, 1984.

Bellow extensively uses Chicago as a setting in this expansive novel centering on Charles Citrine, a Chicago Jew, "a man of frenzied and noble longings" whose "days are cluttered with comic absurdities."

Bellow, Saul. *Mosby's Memoirs and Other Stories*. New York: The Viking Press, 1968. Reprinted by Penguin, 1984.

A collection of short stories including one with a Chicago setting: a social worker looks for a welfare recipient in the black ghetto during the depression in "Looking for Mr. Green."

Bisno, Beatrice. *Tomorrow's Bread*. New York: Liveright Publishing Corporation, 1938. Reprinted by AMS Press, n.d.

The story of a young Russian-Jewish immigrant tailor who unionizes his fellow needle-workers throughout the Jewish ghetto in the 1890s. He becomes consumed with the union and socialism and neglects family and personal life for the cause.

Casparry, Vera. *Thicker Than Water*. New York: Liveright Inc., Publishers, 1932.

The chronicle of three generations of a Portuguese-Jewish family in Chicago from the 1880s until the depression. The family's original aristocratic tendencies are gradually dissipated through intermarriage and the infiltration of materialistic attitudes.

Elkin, Stanley. *Searches and Seizures*. New York: Random House, 1973. Reprinted by David R. Godine, Pub. Inc., 1978.

One of the three novellas, "The Condominium" is the story of a 37-year old virgin who tries to assume his father's life-style and social position in a Jewish housing complex in Chicago.

* Ferber, Edna. *Cheerful by Request*. Garden City, N.Y.: Doubleday, Page & Company, 1918. Reprint by Ayer Co. of 1918 edition, n.d.

Twelve short stories reprinted from the *Saturday Evening Post*, *Collier's* and *Metropolitan*, many concerning working women. Several portray Jewish women in Chicago who make their living in sales and merchandising. Ferber chronicles their problems, ambitions and disappointments.

* * Ferber, Edna. *Fanny Herself*. New York: Grosset & Dunlap Publishers, 1917. Reprint by Ayer Co. of 1917 edition, 1975.

After her husband's death, Molly Brandeis takes over his variety store in Wisconsin, and makes a success of it. Molly sacrifices herself and her daughter Fanny's future to send her violinist son to Europe. After Molly's death, Fanny goes to Chicago and begins a successful career in the mail-order business. Molly is an idealized portrait of her mother, according to Ferber herself.

* * Ferber, Edna. *A Peculiar Treasure*. Cleveland and New York: The World Publishing Company, 1939. Reprinted by Doubleday & Co., Inc., 1971.

Ferber's autobiography, parts of which are devoted to her years in Chicago. She records aspects of Jewish life, including the Maxwell Street Settlement and the Jewish Temple on Grand Boulevard where the famous Rabbi Emil Hirsch presided.

* * Halper, Albert. *The Chute*. New York: The Viking Press, 1937. Reprinted by AMS Press, n.d.

Paul Sussman dreams of being an architect but family poverty forces him to work for \$12 a week at a mail order company in Chicago. Halper portrays the dead-end world of workers reduced to machines in a 1930s setting.

Halper, Albert. *The Golden Watch*. New York: Henry Holt and Company, 1953.

Autobiographical sketches of a youth growing up Jewish on Chicago's west side before World War I. They trace the hero, David, from ages eight to sixteen, and his graduation from John Marshall High School.

Halper, Albert. *On the Shore: Young Writer Remembering Chicago*. New York: The Viking Press, 1934.

Fifteen autobiographical sketches recreate Halper's youth on the west side, his family life, his father's grocery store, his immigrant aunts and uncles, and many Chicago landmarks—as seen by the writer who left Chicago for the literary opportunities of New York. The family is seen in a more tragic, deterministic vein than in later sketches of the same material.

Halper, Albert. *Sons of the Fathers*. New York and London: Harper & Brothers, Publishers, 1940.

Portrays the reactions of Saul Bergman, a Russian immigrant and small grocery owner in Chicago, and his great distaste for war. Having come to the U.S. in search of freedom and in the hope that his children might not have to fight in wars, he lives to see one son die on a French battlefield and another become a draft dodger.

Hecht, Ben. *A Thousand and One Afternoons in Chicago*. Chicago: Covici-McGee, 1922.

These short sketches and stories originally appeared in Hecht's column in the *Chicago Daily News*. Among those which portray Jewish life in Chicago, often tongue-in-cheek, are "Mottka," "Mr. Winkelberg," and "Pitzela's Son."

Hecht, Ben. and Goodman, Kenneth Sawyer. *The Wonder Hat and Other One Act Plays*. New York and London: A. Appleton & Co., 1925.

The two writers collaborated on five plays before Goodman's untimely death in World War I. Of these, "An Idyll of the Shops" is the only one set in Chicago. It takes place in a small garment factory on the west side and focuses on a romance between two sewing machine operators, one of whom is fired by the factory owner and the other is dying of tuberculosis.

Howland, Bette. *W-3*. New York: The Viking Press, 1974.

The author's account of her hospitalization in a psychiatric ward following a suicide attempt focuses on her fellow patients and ward life. Sections on herself and her family are candid.

Howland, Bette. *Blue in Chicago*. New York: Harper & Row, 1978.

Six short stories centering on people and events drawn from the author's working-class Jewish background in Chicago. A book about, love, alienation and endurance. Her voice is fiercely straight-forward, angry, warm-hearted and distinctive.

Howland, Bette. *Things To Come and Go*. Three Stories. New York. Knopf, 1983.

Portrays ordinary people in ordinary circumstances and the inner lives that exist beneath humdrum surfaces, without sentimentality and with great power. "Birds of a Feather" depicts the Abarbanel—a Jewish clan—as seen by one of their younger members.

* * Levin, Meyer. *The Old Bunch*. New York: Simon and Schuster, 1937. Reprinted by Citadel, 1985.

A novel of Chicago in the naturalistic mode, it pieces together the lives of about twenty friends, from their adolescence in 1921 to the Chicago World's Fair of 1933. As second-generation Americans they are rapidly giving up their parents' traditions and moving into the middle class through careers in sports, law, medicine and the arts.

* * Motley, Willard. *We Fished All Night*. New York: Appleton-Century-Crofts, Inc., 1951. Reprinted by AMS Press, n.d.

Using the lives of three young Chicago men representing different backgrounds, Motley exposes the

techniques of a corrupt political machine. One of the men is Aaron, a quiet would-be Jewish poet, who enlists in the Army to please his father.

Papier, Judith Bernard. *The Past and Present of Solomon Sorge*. Boston: Houghton Mifflin Company, 1967.

An Evanston professor comes to terms with his Jewish background and faces his weaknesses and strengths when his wife of 29 years disappears.

Rosenfeld, Isaac. *Passage From Home*. New York: The Dial Press, 1946.

An American-Jewish family novel set in Chicago and revolving around a precocious 15-year old who engineers an affair between his aunt and a footloose cousin, thus setting off a complex re-alignment of family relationships.

Ross, Sam. *The Sidewalks Are Free*. New York: Farrar, Straus and Company, 1950. Reprinted by Second Chance Press, 1984.

The Melov family of Ukrainian Jews learn to cope with the new world in Chicago of 1918. Young Herschel gets his education on the streets as well as in the public schools.

Ross, Sam. *Solomon's Palace*. New York: Delacorte Press, 1973.

The story of Joey Solomon, a small time hood from Chicago who moves west, achieves success as a boss of gambling and vice, but ultimately meets his ruin in Las Vegas.

Ross, Sam. *Someday, Boy*. New York: Farrar, Straus and Company, 1948.

Benny Gordon grows up on Chicago's west side in the 1920s. Gifted with confidence and drive, Benny tries first for success as a swimmer and later as a businessman, but opportunities and luck do not come his way.

* * Roth, Philip. *Letting Go*. New York: Random House, 1962. Reprinted by Farrar, Straus and Giroux, Inc., 1962.

Set mainly in Chicago and in the Hyde Park neighborhood around the University of Chicago, Roth's novel probes the mind of Gabe Wallach, an English professor, and his interactions with family, colleagues, and lovers.

Sattley, Helen. *Shadow Across the Campus*. New York: Dodd, Mead & Company, 1957.

A depiction of college life in the 1950s, set at Northwestern University. The problem of anti-Semitism in sorority life is a major theme.

Schaeffer, Susan Fromberg. *Falling*. New York: The Macmillan Company, 1973. Reprinted by Avon, 1982.

Jewish graduate student at the University of Chicago attempts suicide. The novel chronicles her recovery, with flashbacks to scenes of pain and disappointment that led her to the act. A spirit of optimism prevails in spite of the gloomy subject.

Schiller, Cicely. *Maybe Next Year*. New York: Prentice-Hall, Inc., 1947.

Rose Weber's life, from that of a young girl working in Chicago and engaged to a soldier to her gradual moral decline, facing a bleak and lonely future in the early 1950s, is believable and moving.

Siegel, Sam. *Hey, Jewboy*. Chicago: S and G Releasing Company, 1967.

Sammy, an orphan at eleven, starts his career by selling newspapers but soon becomes entrapped in Chicago's prostitution traffic and in bootlegging. By age twenty he is in jail. A novel in memoir form which captures an aspect of the life of the Jewish community in Chicago in the 1920s in realistic detail.

Simon, Philip. *Cleft Roots*. Chicago: Priam Press, Inc., 1975.

A novel, set partly at the University of Illinois, about intermarriage in the 1950s. Only after years of anguish does the central character Murray Stern recognize his Jewish heritage.

Stern, Lucille. *The Midas Touch*. New York: The Citadel Press, 1957.

A second-generation Jewish Chicagoan, trying to escape the pains of anti-Semitism, marries a Gentile and devotes himself obsessively to success in business.. Familiar story of losses in personal relationships and moral decline as financial success is achieved.

Tobenkin, Elias. *God of Might*. New York: Minton, Balch & Company, 1925.

Samuel Waterman, a Jewish department store owner, and an emigrant from Russia, achieves wealth but not social acceptance. Under pressures of the alien society, he reverts to his orthodox heritage. Novel deals boldly with questions of mixed marriage, prejudice and adjustment.

* Tobenkin, Elias. *Witte Arrives*. New York: Frederick A. Stokes Company, Publishers, 1916. Reprinted by Irvington Publishers, n.d.

An extended unsensational treatment of the immigrant experience: the Americanization of a Russian-Jewish boy who works his way through high school and university in Illinois to become a Chicago reporter. His struggles in New York as editor of a liberal

weekly; his marriage to a Gentile; and the problems of joblessness, religious discrimination and the class system are forcefully presented.

Yaffe, James. *What's the Big Hurry?* Boston and Toronto: Little, Brown and Company, 1954.

A penniless 17-year old comes to Chicago and in time becomes a respected member of the business community, until the stock market crash of 1929. The story is told by his nephew, with sympathy.

Secondary Sources

Guttman, Allen. *The Jewish Writer in America: Assimilation and the Crisis of Identity*. New York: Oxford University Press, 1971.

Liptzin, Sol. *The Jew in American Literature*. New York: Bloch, 1966.

Mersand, Joseph. *Traditions in American Literature: A Study of Jewish Characters and Authors*. Port Washington, New York: Kennikat Press, 1968.

LITHUANIANS IN ILLINOIS

Sinclair, Upton. *The Jungle*. New York: Doubleday, Page and Company, 1906. Reprinted by Buccaneer Books, 1981.

Set in Chicago's infamous meat-packing plants. Jurgis Rudkus struggles against, but is no match for, the foremen's immoral practices, the real estate shark's trickery, or the corrupt political machine. His only salvation is to embrace socialism.

Secondary Sources

Balys, Jonas, comp. *Lithuania and Lithuanians: A Select Bibliography*. New York: Praeger, 1961.

NORWEGIANS IN ILLINOIS

Matson, Norman. *Day of Fortune*. N.p., 1928.

Follows Norwegian couple to Chicago where they are married just after the Fire. Success eludes them in Chicago and they move westward.

* * Webster, Henry Kitchell. *Who is the Next?* Indianapolis: Bobbs-Merrill Company, Publishers, 1931. Reprinted by Garland Publishers, n.d.

Romantic mystery novel about a Norwegian immigrant who comes to Chicago on the night of the Fire and later builds a luxurious estate where he is murdered.

Secondary Sources

Skardal, Dorothy Burton. *The Divided Heart: Scandinavian Immigrant Experience Through Literary Sources*. Lincoln: University of Nebraska Press, 1974.

POLES IN ILLINOIS

Algren, Nelson. *Never Come Morning*. With an Introduction by Richard Wright. New York and London: Harper & Brothers Publishers, 1942.

Sordid story of Bruno "Lefty" Bieck, young Polish fighter trying to break into boxing. Harsh portrayal of Chicago's south side.

* * Algren, Nelson. *The Neon Wilderness*. Garden City, N.Y.: Doubleday & Company, Inc., 1947. Reprinted by Peter Smith, 1960.

Eighteen short stories of depressing life in Chicago's slums of the near west side.

* * Algren, Nelson. *The Man with the Golden Arm*. Garden City, N.Y.: Doubleday & Company, Inc., 1949. Reprinted by Penguin, 1977.

Frankie Majcinek, war hero and card-dealer, spends his life with Polish-American derelicts in the Chicago underworld.

Alpine, Dale. *Marie Naimska: A Saga of Chicago*. Philadelphia: Dorrance and Company, 1954.

A well-established Polish family leaves Poland and settles in Chicago.

* * Motley, Willard. *We Fished All Night*. New York: Appleton-Century-Crofts, Inc., 1951. Reprinted by AMS Press, n.d.

A young Polish man is drafted into World War II and later casts aside his ideals for a political career in Chicago.

Secondary Sources

Petras, John W. "Polish-Americans in Sociology and Fiction." *Polish-American Studies* 21: 16-22.

Wolanin, A.S. "American Poles in Fiction." *Polish-American Studies* 8: 39-43.

Zobrowski, Walter. "Polish Americans in Fiction." *Polish-American Studies* 16: 62-64.

SLAVS IN ILLINOIS

Babcock, Bernie. *With Claw and Fang: A Fact Story in*

a Chicago Setting. Indianapolis: Clean Politics Publishing Co., 1911.

Set in Chicago in the 1880s, a Russian immigrant becomes involved with the anarchist movement.

* * Dybek, Stuart. *Childhood and Other Neighborhoods*. New York: The Viking Press, 1980.

Eleven short stories about Chicago Slavic Catholics, tracing life in the old neighborhood, growing up, conflicts of family, faith and friendship, and a portrait of the emerging artist.

Ebel, Camille. *The Land of Plenty*. New York, Washington, and Hollywood: Vantage Press, 1960.

Set in Chicago in 1865. Czech immigrants struggle with assimilation.

Judson, Clara. *The Lost Violin: They Came from Bohemia*. Boston: Houghton Mifflin Company; The Riverside Press Cambridge, 1947.

Impressions of Bohemian family life in Chicago during the World's Columbian Exposition.

Kurtz, Ann. *Pendy*. Charlotte, North Carolina: Heritage House, 1960.

Disinherited Russian nobleman immigrates to America during the 1890s. His young daughter takes on responsibilities for the family.

Nichols, Edward J. *Hunky Johnny*. Boston: Houghton Mifflin Company; The Riverside Press Cambridge, 1945.

Set in Slovak districts of Gary and Chicago during Prohibition. The college educated son of a speakeasy owner and the brother of a mobster struggles with self-identity.

Ziegler, Elsie Reif. *The Face in the Stone*. New York, London and Toronto: Longmans, Green and Co., 1959.

Serbian youth comes to Chicago in 1849, works as a stonecutter and becomes involved in labor problems.

Secondary Sources

Capek, Thomas. *The Czechs (Bohemians) in America*. Boston: Houghton, Mifflin. 1920. Reprinted by AMS Press, 1969.

Manning, Clarence A. *Ukrainian Literature, Studies of the Leading Authors*. Jersey City, N. J.: Ukrainian National Association, 1944. Reprinted, New York Books for Libraries Press, 1971.

Prpic, George J. *The Croatia Immigrants in America*. New York: Philosophical Library, 1971.

Roucek, Joseph S. *American Slavs: A Bibliography*. New York: Bureau of Intercultural Education, 1944. Reprinted by the author, 1970.

SWEDISH IN ILLINOIS

Budd, Lillian. *April Snow*. Philadelphia & New York: J.B. Lippincott Co., 1951. Reprinted by Avon, 1979.

First volume of trilogy depicts a couple, the Kristianssons, on an island farm in their native Sweden, before emigration to America.

Budd, Lillian. *Land of Strangers*. Philadelphia: Lippincott, 1953.

Kristiansson's son Karl comes to Chicago looking for a land of wealth and freedom in the 1890s but his dreams never materialize. His daughter Sigrid is orphaned at seventeen.

Budd, Lillian. *April Harvest*. New York: Duell, Sloan & Pearce, 1959.

Final novel of trilogy follows Sigrid in Chicago from 1900 to World War I as she struggles with spirit and resourcefulness to support herself and get an education.

Engstrand, Stuart. *They Fought for Paradise*. New York and London: Harper & Brothers, Publishers, 1939.

Story of the founding of Bishop Hill in the 1840s. Eric Jansson, a religious fanatic, and a small band of women flee to America to found a religious colony; this is the story of one couple who follow him from Sweden to Illinois.

Jackson, Margaret Weymouth. *Sara Thornton*. Indianapolis: The Bobbs-Merrill Company, Publishers, 1933.

Setting is turn-of-the-century Chicago in the Swedish settlement near Avondale. Sara and Karl Mueller, a German-American boy, share an unfulfilled love until they sever family ties and begin life together.

Phillips, Leon. *When the Wind Blows*. New York: Farrar, Straus and Cudahy, 1956.

Wealthy Chicagoan marries a Swedish girl but marriage flounders because of different social and economic backgrounds. She, however, is determined to salvage it. Set in Chicago during the 1930s.

Secondary Sources

Skardal, Dorothy Burton. *The Divided Heart: Scandinavian Immigrant Experience through Literacy Sources*. Lincoln: University of Nebraska Press, 1974.

LITERATURE OF ILLINOIS: THE AFRO-AMERICAN EXPERIENCE

Compiled by Steven Cameron Newsome

Afro-American authors have made major contributions to the literary heritage of Illinois. The works created by these men and women include critically acclaimed poetry, fiction and dramatic literature as well as works of scholarship which are used as standard textbooks throughout the country.

The selected bibliography which follows is not meant to be comprehensive, but is instead a representative cross-section of intellectual and creative endeavors by black authors who were born, or who lived or worked in Illinois for significant periods of time. Some, such as Brooks, Hughes, and Wright, are familiar names to students and scholars of American literature. Others such as Burroughs, Dunham, and Rollins are known primarily for work other than their writing.

As might be expected most of these writers live or lived in the Chicago area. This can be attributed to several historical and sociological factors such as the "Great Migration" of the early 20th century, the existence of major educational institutions, and Chicago's long-standing role as a major center for Afro-American cultural activity. The role of educational institutions such as Northwestern and the University of Chicago in the development of black writers in various disciplines cannot be overlooked. Several leading scholars of the black experience received some of their training at these institutions. However, because of time and space constraints, most of these individuals are not listed. Many have written books and some have written numerous articles which focus on all aspects of the black experience. It is hoped that a complete listing will be made available in the near future.

Resources on the black author are available throughout the state. Among the institutions which have sizable holdings on the topic are Chicago Public Library's Vivian G. Harsh Collection of Afro-American History and Literature, Northwestern Illinois University's Center for Inner-City Studies, Northwestern University, the University of Illinois at Chicago, and the University of Chicago. Major collections outside the state include the Moorland-Spingarn Center at Howard University in Washington, D.C., and the Schomburg Center for Research in Black Culture, in New York City.

REFERENCES

If one is interested in securing books which provide insight into the role of the Afro-American author, the following works are recommended:

Barksdale, Richard, comp. *Black Writers of America: A Comprehensive Anthology*. New York: Macmillan Company, 1972.

Bigsby, C.W.E. *The Second Black Renaissance*. Westport, CT: Greenwood Press, 1980.

Bone, Robert. *The Negro Novel in America*. New Haven: Yale University Press, 1958, 1965.

Christian, Barbara. *Black Women Novelists: The Development of a Tradition, 1892-1976*. Westport, CT: Greenwood Press, 1980.

Davis, Arthur P. *From the Dark Tower: Afro-American Writers 1900-1960*. Washington: Howard University Press, 1982.

Evans, Mari, ed. *Black Women Writers (1950-1980): A Critical Evaluation*. New York: Doubleday Press, 1983.

Rush, Theresa G. *Black American Writers Past and Present: A Biographical and Bibliographical Dictionary*. Metuchen, N.J.: Scarecrow Press, 1975.

Schraufnagel, Noel. *From Apology to Protest: The Black American Novel*. Deland, FL: Everett/Edwards, Inc., 1973.

This is, of course, not a comprehensive list of reference materials on Afro-American literature, but it should be helpful to those wanting to begin research on the topic. Often, books, reviews and other types of articles on individual authors can be located through standard reference works and in literary periodical indices.

Books

Non-fiction, fiction, poetry and dramatic literature.

In order to make the following bibliography useful in locating works by black authors, those items which are not listed in a 1984-85 Books in Print are marked by an asterisk (*). As a rule, poetry will not be annotated, nor will those works not available to the compiler. In the cases of the familiar and prolific, such as Franklin, Hughes, and Wright, works will be listed with selective annotation and commentary.

BENNETT, LERONE, JR.

Bennett is the senior editor of *Ebony Magazine* and has written numerous feature articles for that publication. He

has served as a guest lecturer at several colleges and universities across the country. Mr. Bennett resides in Chicago, and is a member of the Board of Directors, Chicago Public Library.

Before the Mayflower: A History of Black America. 5th rev. ed. Chicago: Johnson Publishing Co., 1982.

A classic publication, this work is often used in Black Studies courses at the secondary and college level. Covers the "African Past" to the "Second Reconstruction" of the 1970s and 1980s. Provides excellent chronology and list of black firsts.

Black Power, U.S.A.: The Human Side of Reconstruction 1867-1877. Chicago: Johnson Publishing Company, 1967.

An absorbing account of black accomplishments and problems during the aftermath of the Civil War. One of the few books that looks at reconstruction from a black perspective.

* *The Challenge of Blackness.* Chicago: Johnson Publishing Company, 1972.

A collection of Bennett's speeches and essays, this work provides one man's insight into the need of blacks to push for political, social, and economic power.

The Shaping of Black America. Chicago: Johnson Publishing Company, 1975.

An outgrowth from *Before the Mayflower*, this work is what the author calls a "developmental history" which looks at the forces that mold the state of black America. The work is distinguished by illustrations by the noted artist, Charles White.

Wade in the Water: Great Moments in Black History. Chicago: Johnson Publishing Company, 1979.

This work takes a look at some of the major events of black history and tries to place them in a larger perspective. Events covered include the first day of the Montgomery Bus Boycott, the Supreme Court decision on school segregation, and the passage of the 13th Amendment.

What Manner of Man. 4th rev. ed. Chicago: Johnson Publishing Company, 1976.

A biography of Dr. Martin Luther King, Jr., originally published in 1964 is an assessment of the man, the leader, and the movement. It is drawn from a number of personal interviews. Good introduction for the general reader.

BROOKS, GWENDOLYN

Ms. Brooks is the Poet Laureate of Illinois; the first black and the first woman to be so honored. In May 1985, she was appointed as the Consultant in Poetry to the Library of

Congress for 1985-1986. She is the first black woman to be named to this post. She is a frequent speaker across the country and has devoted much of her time and talent to the development of young writers. A winner of a number of awards, Ms. Brooks is distinguished as being the first black to win the Pulitzer Prize for Poetry, which was awarded in 1950 for her second volume of poetry, *Annie Allen*. Ms. Brooks resides in Chicago.

Aloneness. Detroit: Broadside Press, 1971.

Annie Allen. Westport, CT: Greenwood Press, 1971. Reprint of 1949 Harper edition.

This award winning volume is divided into three parts: notes from "The Childhood and the Girlhood," "The Anniad," and, "The Womanhood."

* *The Bean Eaters.* Ann Arbor: University Microfilms International, 1977. Reprint of 1960 Harper and Row edition.

Beckonings. Detroit: Broadside Press, 1975.

Bronzeville Boys and Girls. New York: Harper and Row, 1956.

A collection of poems for and about children, this work is recommended for students in grades 3-6.

Family Pictures. Detroit: Broadside Press, 1970.

In the Mecca. New York: Harper and Row, 1968.

Published as her first new collection during the 1960s this volume brings forth a new Brooks voice; one that speaks of the black experience in the urban setting, one that has a tone of militancy, power, and urgency.

Maud Martha: A Novel. New York: AMS press, 1974. Reprint of 1953 Harper and Row edition.

Brooks' novel, a series of vignettes, is set in Chicago during the late 1930s and 1940s. Her heroine can be described, as Barbara Christian puts it, "an ordinary woman."

Report From Part One. Detroit: Broadside Press, 1972.

An autobiographical work in which Ms. Brooks describes her life, her work, her family, and her young students. She also analyzes her work and provides insight into her philosophy about art and the black community.

* *Riot.* Detroit: Broadside Press, 1969.

Selected Poems. New York: Harper and Row, 1963.

This work is a compilation of works from *Annie Allen*, *The Bean Eaters*, and *A Street in Bronzeville*, and includes some poems which had not appeared in print.

* *A Street in Bronzeville.* Ann Arbor: University Microfilm International, 1977. Reprint of 1945 Harper edition.

This is Ms. Brooks first volume of poetry. One of her most moving pieces, "The Mother," is in this volume.

The Tiger Who Wore White Gloves. Chicago: Third World Press, 1974.

To Disembark. Chicago: Third World Press, 1981.

The World of Gwendolyn Brooks. New York: Harper and Row, 1971.

A compilation of *Annie Allen*, *Bean Eaters*, *In the Mecca*, *Maud Martha*, and *A Street in Bronzeville*.

Ms. Brooks has also edited and co-authored some works. Among them are:

Broadside Treasury, 1965-1970. Detroit: Broadside Press, 1971

An anthology of the writings of poets who published with *Broadside Press*, the major small black press which was founded by librarian and poet, Dudley Randall.

Capsule Course in Black Poetry Writing. Detroit: Broadside Press, 1975.

A handbook/textbook for the beginning poet, this work was co-authored by Brooks, Dudley Randall, Haki Madhubuti, and Keorapetse Kgositse.

Lump Bad: A New Chicago Anthology. Detroit: Broadside Press, 1971.

Ms. Brooks presents the works of young Chicago poets, most of whom were students in her workshops.

BURROUGHS, MARGARET

Margaret Burroughs is an artist, poet, activist, and is best known as the founder and president emeritus of Chicago's DuSable Museum of African-American History.

Did you Feed My Cow? New York: Crowell, 1956.

Dedicated to Charlemae Rollins, the noted children's librarian, this work is a collection of street games, chants, and rhymes.

For Malcolm. Detroit: Broadside Press, 1969.

Burroughs and Dudley Randall edited this collection of "Poems on the Life and Death of Malcolm X," one of the most outspoken black leaders of the 1960s.

What Shall I Tell My Children Who Are Black? Chicago: M.A.A.H. (DuSable Museum) Press, 1968.

This collection of poetry takes its title from the poem for which Margaret Burroughs has become most known. It is often used in children's programs, especially in February, Black History Month. (Although not listed in *Books in Print*, the work is available from the museum's gift shop.)

CAYTON, HORACE R.

Horace Cayton, a noted sociologist, was for a long time a part of Chicago's black intellectual/activist community. He served as the director of the Parkway Community House for several years. Among his closest friends and associates was Richard Wright. An interesting historical note—Cayton's maternal grandfather was Hiram R. Revels of Mississippi, the first black United States Senator. (The Cayton Papers are housed, but not yet processed, in the Harsh Collection.)

* *Black Metropolis*. New York: Harcourt, Brace and Company, 1945.

Co-authored with St. Clair Drake, this work stands as a classic and standard examination of black life in the urban north. It is a study of blacks in Chicago, but its findings have been used in sociological research across the country.

Black Workers and the New Unions. Westport, CT: Greenwood Press. Reprint of 1939 edition.

Co-authored with George Mitchell, this work examines the relationship among black workers, racism, and labor unions.

The Long Road. New York: Trident Press, 1964.

This is Cayton's autobiography, which traces his steps through Seattle, Chicago, Europe, Pittsburgh, and New York. A very personally told memoir.

COLTER, CYRUS J.

Professor Emeritus of English at Northwestern University, Colter was also chairman of the department of African-American Studies and Chester D. Tripp Professor of Humanities at that institution. His public service career includes the practice of law, twelve years as Commissioner of the Illinois Commerce Commission, and membership in a variety of educational and cultural organizations.

The Beach Umbrella. Iowa City, University of Iowa Press, 1970.

Winner in 1970 of the first Iowa School of Letters Award for Short Fiction, this collection of fourteen stories examines various aspects of black life in Chicago.

The Hippodrome. Chicago: The Swallow Press, 1979.

Colter's second novel is the story of a fugitive murderer, Yaeger, and the hippodrome, a house where blacks stage sexual performances for white audiences.

Night Studies. Chicago: The Swallow Press, 1979.

Treats the dilemmas and intricate relationships which exist between blacks and whites, as well as

leading one character to the discovery of black traditions and histories.

The Rivers of Eros. Chicago: The Swallow Press, 1972.

Colter's first novel focuses on Clotilda Pilgrim's struggles to deal with the forces of sex and violence and their impact both on the rooming house she manages and on the family she attempts to hold together.

DUNHAM, KATHERINE

Katherine Dunham, a recent honoree at the Kennedy Center Honors is widely recognized for her contributions as a dancer. However, Ms. Dunham, trained in anthropology at the University of Chicago, has also served as a writer, combining her expertise in both areas. Ms. Dunham maintains residences in Haiti and Illinois.

Dances of Haiti. Los Angeles: UCLA Center for Afro-American Studies, 1983.

* *Island Possessed*. New York: Doubleday, 1969.

This work is a combination personal memoir and scholarly study of the place which Dunham often refers to as her "spiritual home." Ms. Dunham's interest in Haiti, an outgrowth of her anthropological studies, began in 1935 when she was granted a Rosenwald Fellowship to study primitive dance in the West Indies and South America.

Katherine Dunham's Journey to Accompong. Westport, CT: Greenwood Press, 1972. Reprint of 1946 edition.

This is Dunham's recollection and study of a field study among the Maroons in the Jamaican village of Accompong. A lively anthropological report filled with firsthand observations.

A Touch of Innocence. Salem, NH: Ayer Co., 1980. Reprint of 1959 edition.

An autobiographical work which Dunham says "is the story of a world that has vanished, as it was for one child who grew up in it—the Middle West through the boom years after the First World War, and the early years of the Depression."

FORREST, LEON

Forrest, an associate professor at Northwestern University, is the former managing editor of the *Nation of Islam's* newspaper, Muhammad Speaks. He has edited several community weeklies and has lectured on various aspects of literature at many colleges and universities across the country. All of his novels have been well received by critics and reading audiences.

The Bloodworth Orphans. New York: Random House, 1977.

The exciting tale of the lives of members of the Bloodworth family. Here we are introduced to the legitimate and illegitimate sons and daughters, and their heirs, of the slave-owning family.

There is a Tree More Ancient Than Eden. New York: Random House, 1973.

Forrest's first novel takes us into the depths of black life in Chicago, giving us family and community history at the same time. A powerful debut novel.

Two Wings to Veil My Face. New York: Random House, 1983.

His latest work, *Two Wings*, is considered by many to be Forrest's finest piece of work. The novel centers on Sweetie Reed as she recounts her life story to her grandson.

FRANKLIN, JOHN HOPE

Dr. Franklin is one of the most widely recognized American scholars of the 20th century. He has been the recipient of several awards and honorary degrees. While a faculty member at the University of Chicago, Franklin served as the dissertation advisor for several students who are now prominent historians. Franklin was also a member of the Chicago Public Library Board of Directors. Since the titles of most of his works are self-explanatory, these works will not be annotated in the strict sense of the word.

Free Negro in North Carolina, 1790-1860. New York: Norton, 1971.

North Carolina, a "Slave State," had one of the largest populations of free blacks in the South. This population had impact on the politics and social environment of the State as well as on other parts of the South.

From Slavery to Freedom: A History of American Negroes, 5th edition. New York: Knopf, 1980.

This may indeed be Franklin's most known work. It is used extensively in schools and colleges across the country. It is a wide-ranging study of the black experience.

Illustrated History of Black Americans. Alexandria, VA: Time-Life Books, 1970.

Militant South, Eighteen Hundred to Eighteen Sixty-One. Cambridge: Harvard University Press, 1970. Reprint.

An analysis of the politics, economics, and social conditions which led to secession, and the Civil War.

Racial Equality in America. Chicago: University of Chicago Press, 1976.

Reconstruction After the Civil War. Chicago: University of Chicago Press, 1962.

A classic examination of the South during the period of Reconstruction. Franklin looks at black life and white institutions with a skillful eye.

ree Negro Classics. New York: Avon Books, 1965.

This edited version of three "classics" gives us Booker T. Washington's, *Up From Slavery*; W.E.B. DuBois', *The Souls of Black Folk*; and James Weldon Johnson's, *The Autobiography of an Ex-Colored Man*.

HANSBERRY, LORRAINE

Hansberry, a Chicagoan, is best known for her classic dramatic work, *A Raisin in the Sun*, for which she was awarded the 1959 New York Drama Critics Award. She was the first black and youngest person to ever win the coveted honor.

Les Blancs: The Collected Last Plays of Lorraine Hansberry. New York: Random House, 1972.

Edited, with critical backgrounds by Robert Nemiroff, Hansberry's ex-husband, and the literary executor of her estate, this work provides us with *Les Blancs*, set in an African village, which focuses on the meetings of people of different cultural backgrounds; *The Drinking Gourd*, a work written for television, meant to explore the relationships between slaves and masters; and, *What Use are Flowers?* a somewhat fantasy-like exploration of the questions of life, death and survival.

Raisin in the Sun. New York: Random House, 1959.

Award winning drama which focuses on the dynamics of a black family from Chicago's south side as they prepare for a move into a white neighborhood. This work is drawn from Hansberry's life as her father sued against the racist housing restrictions in the City of Chicago.

The Sign in Sidney Brustein's Window. New York: Random House, 1965.

This play, which received mixed notices on Broadway, closed on the night of Hansberry's death. It focuses on several themes and people in the life of a couple living in New York's Greenwich Village.

to Be Young, Gifted and Black. Englewood-Cliffs, N.J.: Prentice-Hall, 1972.

This is Lorraine Hansberry speaking of and for herself. The collection of works adapted to book form by Nemiroff allows us to see the playwright as she saw herself, and to discover some of her feelings about being a black female writer.

HUGHES, LANGSTON

Langston Hughes stands as one of the giants of American literature. He has written poetry, drama, fiction, and au-

tobiographical works. His poetry is always identified with the Harlem Renaissance of the 1920s. Hughes lived and worked in Chicago for a while, and while there was a frequent user of the George C. Hall Branch of the Chicago Public Library, the home of what is now the Harsh Collection of Afro-American History and Literature. The first, second, and third drafts of his autobiographical work, *The Big Sea*, are housed in the Harsh Collection. The works listed here are a sampling of Hughes' contribution to literature.

The Best of Simple. New York: Hill and Wang, 1961.

A collection of stories featuring Hughes' seminal urban character, Jesse B. Semple, or "Simple." The Simple character was introduced in the Chicago *Defender*, one of the nation's leading and oldest black newspapers.

The Big Sea. New York: Hill and Wang, 1963.

The first volume of his autobiography, first published in 1940.

Five Plays by Langston Hughes. Bloomington: Indiana University Press, 1963.

Edited by Webster Smalley, this compilation contains, *Mulatto*, *Soul Gone Home*, *Little Ham*, *Simply Heaven* (with Jesse B. Semple), and *Tambourines to Glory*. The latter is probably Hughes' most popular theatrical piece.

I Wonder as I Wander. New York: Octagon Books, 1974.

The second installment of his autobiography. Originally published in 1956.

Not Without Laughter. New York: Macmillan, 1969.

Originally published in 1930, this novel is recommended for young adult readers in the 8th grade and up.

Selected Poems. New York: Knopf, 1959

A compilation of poems from the following volumes: *The Weary Blues*, *Fine Clothes to The Jew*, *Shakespeare in Harlem*, *Fields of Wonder*, *One-Way Ticket*, *Montage of a Dream Deferred*, and *Dear Lovely Death*. This is the most comprehensive collection of Hughes poetry to date.

MADHUBUTI, HAKI (DON L. LEE)

Madhubuti is a poet, essayist, teacher, and publisher. He established himself as one of the leading poetic voices of the 1960s when poetry became the major black literary vehicle. He is founder, editor, and publisher of Third World Press, a thriving small press located in Chicago, and is the Director of the Institute of Positive Education. He currently serves on the faculty of Chicago State University.

* *Black Pride*. Detroit: Broadside Press, 1968.

* *Directionscore*. Detroit: Broadside Press, 1971.

* *Don't Cry, Scream*. Detroit: Broadside Press, 1969.

Book of Life. Detroit: Broadside Press, 1973.

* *Dynamite Voices*: Detroit: Broadside Press, 1971.

A critical analysis of the major black poets of the 1960s.

Enemies: the Clash of the Races. Chicago: Third World Press, 1980.

An examination of race relationships and suggestions for black empowerment and self-actualization.

From Plan to Planet. Chicago: Third World Press, 1980. Reprint of 1973 Broadside edition.

A critical essay exploring the need to develop black institutions and an Afrikan consciousness among blacks. (Afrikan: Madhubuti chooses to use the "K" for several reasons, among them is the fact that most vernacular or traditional languages on the continent spell Africa as Afrika.)

* *Think Black*. Detroit: Broadside Press, 1967.

* *We Walk the Way of the New World*. Detroit: Broadside Press, 1970.

Note: Although most of Madhubuti's works are not listed in *Books in Print*, one should contact Third World Press about out-of-print titles.

RODGERS, CAROLYN

Carolyn Rodgers is another major poetic voice of the 1960s that emerged from Chicago. It is important to note that as poetry became the major literary vehicle during this period, it was the area for black female expression, and Rodgers was among the top of the list.

The Heart as Ever Green; New and Selected Poems. New York: Anchor Press, 1978.

How I got Ovah. New York: Anchor Press, 1975.

Paper Soul. Chicago: Third World Press, 1968.

Songs of a Black Bird. Chicago: Third World Press, 1969.

ROLLINS, CHARLEMAE HILL

Charlemae Rollins was a children's librarian beyond compare. She worked at the George Cleveland Hall Branch of the Chicago Public Library. She devoted much of her energies to studying images and roles of blacks in literature for children. Collections of juvenile literature have been named in her honor in several locations, including Chicago's Roosevelt University. The President's Program of the American Library Association's Association for Library Service

to Children is also named in her honor. Ms. Rollins' collection of books, scrapbooks, and other personal memorabilia can be found in the Harsh Collection.

* *Black Troubador*. Chicago: Rand McNally, 1970

A children's biography of Langston Hughes.

Christman Gif. Chicago: Follett Publishing Company, 1963.

A collection of poems, songs, stories, and rhymes which look at Christmas from a black perspective and tradition.

They Showed the Way. New York: Harper-Row, 1964.

A collection of 40 biographical sketches of black leaders intended for readers in the fourth grade and up.

WORK, MONROE

One of the first scholars to study the African origins of Afro-American culture, Work is a scholar whose contributions to the development of black studies are often ignored. Work's family moved to Cairo, Illinois when he was quite young. He attended the Chicago Theological Seminary and received his master's degree in Sociology from the University of Chicago in 1903.

Bibliography of the Negro in Africa and America. New York: Octagon Books, 1966. Reprint of 1928 edition.

A classic bibliographical study of black culture in the Americas and in Africa. This is a must-have for research level collections.

The Negro Year Book: An Annual Encyclopedia of the Negro. New York: University Place Book Shop.

Eleven editions of what was to have been an annual publication appeared between 1912 and 1952. The only edition in print, and available through University Place Bookshop, covers 1918-1919. There are scattered holdings in research collections throughout the country.

WRIGHT, RICHARD

Richard Wright's name evokes an image of the angry black writer who saw and felt the pathos of blacks in America. The subject of many studies, Wright is a "must-read" for most American high school and college students. He lived and worked in Chicago and was quite active in the activist/intellectual community. He, like Hughes, used the George Cleveland Hall Branch of the Chicago Public Library, and worked on the Works Projects Administration's "Negro in Illinois" Writers Project. The typescripts of his "Some Ethnological Aspects of Chicago's Black Belt" and "Black Boy Leaves Home" are housed in the Harsh Collection. Because of Wright's stature and the general availability of his works, only a sampling of his works is given.

American Hunger. New York: Harper-Row, 1977.

Written around 1944 as the second half of *Black Boy*, this autobiographical work picks up at *Black Boy's* end. It remained unpublished until 1977.

Black Boy: A Record of Childhood and Youth. New York: Harper-Row, 1969. Reprint of 1945 edition.

Standing as a classic of American autobiography, *Black Boy* recounts Wright's childhood in Jim Crow Mississippi and Tennessee.

Native Son. New York: Harper-Row, 1969. Reprint of 1940 edition.

Who can forget this explosive novel which tore the covers off race relations in America. Set in Chicago, this work centers on the life of Bigger Thomas, a young black man whose life becomes entangled in a web of liberalism, murder, communism, and racism. An American classic. This was the first book by an Afro-American to become a Book-of-the-Month-Club selection.

The Outsider. New York: Harper-Row, 1965. Reprint of 1953 edition.

Regarded as the first American novel that was really existentialist, its main character, Cross Damon, lives in Chicago.

Twelve Million Black Voices: A Folk History of the Negro in the United States. Salem, NH: Ayer, 1969. Reprint of 1941 edition.

A collaborative effort with the photographer Edwin Rosskam, this work provides a sociological and historical framework for the black experience. Wright used a great deal of information collected by Horace Cayton to develop his text for this work.

Uncle Tom's Children. New York: Harper-Row, 1965. Reprint of 1938 edition.

Wright's first book, this is a collection of stories, some autobiographical in nature. The book first appeared in 1938 and Wright won the WPA Federal Writers' Project Award for his efforts.

EPILOGUE

The constraints of time, space, and personnel have not allowed this to be a comprehensive bibliography. Many, such as Ronald Fair, Sam Greenlee, Roi Otley, Willard Motley, and Dempsey Travis have not been forgotten. Nor have Sterling Plumpp, Doris Saunders, Madeline Stratton, Era Bell Thompson, Sterling Stuckey or Frank London Brown. Nor have we forgotten the other children's writers such as Mildred Johnson or Dorothy Robinson.

Many black writers have made Illinois a literary giant. It is hoped that this bibliography, in spite of its shortcomings, is the beginning of an effort to give them credit and to make them known to a larger reading audience.

LITERATURE OF ILLINOIS: HISPANICS

Compiled by Nicolas Kanellos

The following is a select bibliography of works by Hispanic writers who were born, reared or resided in Illinois. With the exception each text given is entirely or principally written in English.

Relatively few of their works have been published in book form, and the major portion of Illinois Hispanic writing usually can be found published by certain magazines around the country. Hence, a section of this bibliography is dedicated to literary journals that have published their poems, stories and plays. On occasion, works will be found in those more general publications interested in reflecting a broader spectrum of writing in Illinois. Also, a list of reference titles is included. While these works address literary concerns beyond Illinois, occasionally the reader will find material pertinent to the state or region.

Of the major Illinois Hispanic writers, Ana Castillo, Sandra Cisneros and Rina Rocha were born and raised in Chicago and write extensively about the city. David Hernandez was born in Puerto Rico, Hugo Martinez Serros in Mexico, and Achy Obejas in Cuba; however, all three were raised in Chicago. Carlos Morton was born in El Paso, Texas, but created the major portion of his works when he resided in Chicago. Often, reviews and other types of articles on these authors can be found in standard general and literary periodical indices.

The terms "Hispanic" and "Latino" are often used, but not universally accepted, as indications of the various peoples whose origins are from Spanish-speaking or Spanish-language derivative countries. Those readers interested in pursuing the work of "Hispanic" literature in the United States of Illinois should also investigate titles or organizations featuring more specific names such as "Chicano," "Cuban," "Latin American," "Mexican," and "Puerto Rican."

In Chicago, a few organizations headed by bilingual individuals which consider literature solely or as part of broader interest in the arts and culture are:

Libreia Yuqui Yu
546 West Division Street
Chicago, IL 60622
Attn: Gabriel Amill

MARCH (Movimiento Artistico Chicano)
P.O. Box 2890
Chicago, IL 60690
Attn: Carlos Cumpian or
Carlos Cortez

MIRA (Mi Raza Arts Consortium)
57 West 18th Street
Chicago, IL 60616
Attn: Jose Gonzalez

Paablo Neruda Cultural Center
1316 West Eddy Street
Chicago, IL 60657

Rafael Cintron Ortiz Cultural Center
Latin American Studies Department
University of Illinois at Chicago
P.O. Box 4348
Chicago, IL 60680
Attn: Marc
Zimmerman

BOOKS

Castillo, Ana. *Women Are Not Roses*. Houston: Arte Publico Press, 1984.

Ana Castillo is one of the most widely published and anthologized voices from the Hispanic experience in the United States. "Heretofore pretensions to and of virtue have presumed the nonexistence of woman's sexual desires and have generally silenced most poets on the subject. Among Chicanas, I believe [Ana Castillo's] is the first effort to break with the silence." (Marisa Cantu, *The Third Woman*.)

Castillo, Marilu. *Recuerdos y sentimiento*. Chicago: Marilu Castillo, 1978.

A first volume of love poetry by this native Chicagoan.

Cisneros, Sandra. *The House on Mango Street*. Houston: Arte Publico Press, 1985.

An enchanting view of growing up in the city, as narrated in insightful and imaginative prose by this fellow of the National Endowment for the Arts and of the Karolyi Foundation of France. "...it is a beautiful book. Rarely have I read anything that came so close to reviving the ache of childhood. . . . It also speaks to all those exiles—like me—who feel both ashamed of the poor neighborhood they grew up in, and inadequate to its beauty." (Phillip Lopate.)

Morton, Carlos. *The Many Deaths of Danny Rosales, and Other Plays*. Houston: Arte Publico Press, 1983.

The most prolific and produced Chicano playwright, fellow of the National Repertory Theatre, with his first collection of plays including "El Jardin," "Los Dorados," "Rancho Hollywood," and others. "El Jardin" is a work of great innovation and even daring." (Bennet E. McClellan, *Latin American Theatre Review*.)

Nosotros Collective. *Nosotros: A Collection of Latino Poetry and Graphics from Chicago*. Houston: Arte Publico Press, 1977.

A collection of poems by Chicago writers of the Nosotros Workshop, including David Hernandez, Ana Castillo, Jose Angel Figuero, and Julio Noboa.

Pursifull, Carmen M. *Carmen by Moonlight*. Champaign: Carmen M. Pursifull, 1982.

A first book of poems by a Spanish/Puerto Rican poet whose work has appeared in small magazines around the country.

Chapbooks (all poetry)

Badikian, Beatriz. *Akewa Is a Woman*. Chicago: MARCH, 1982.

Castillo, Ana. *Otro Canto*. Chicago: Alternative Publications, 1977.

Cisneros, Sandra. *Bad Boys*. San Jose, CA: Mango Press, 1980.

Hernandez, Robert. *Yo, El Latino/I, the Latino*. Champaign: Casa Cultural Latina at the University of Illinois, 1975.

Morton, Carlos. *White Heroin Winter*. El Paso: One Eye Press, 1971.

Poco, Lonnie. *Beside the Wichita*. Chicago: MARCH, 1981.

Rocha, Rina. *Eluder....* Chicago: Alexander Books, no date given.

Serritos, Ken. *Calling Saturn*. Chicago: MARCH, 1981.

(N.B. MARCH = Movimiento Artistico Chicano)

MAGAZINES

The following frequently feature the writings of Illinois Hispanics.

Abrazo, founded in 1976. (P.O. Box 2890, Chicago, IL 60690)

Especially the poetry of Ana Castillo, Salima Rivera, Carlos Cortez, and Carlos Cumpian.

Revista Chicano-Riquena, founded in Gary, Indiana in 1972, moved to Houston, Texas in 1979 (University of Houston-University Park, Houston, Texas, 77004). Has published more Hispanic writers than any other magazine. All back and current issues available. Especially useful for Ana Castillo, Sandra Cisneros, David Hernandez, Rina Rocha, Franklyn Varela, Chico Rivera, Achy Obejas, Carlos Cumpian, Carmen Pursifull, Margarita Flores, Hector Hernandez Nieto, Miriam Cruz, Jorge A. Vasquez, and Hugo Martinez-Serros.

Because of the limited number of prose writers, particular note is made of the following prize-winning stories published in this magazine.

Varela-Perez, Franklyn. "How the Water of the Bay Turned Silver," found in, *Kikiriki: Stories and Poems in English and Spanish for Children*. Sylvia Cavazos Pena, editor. Houston: Arte Publico, Press, 1981.

Verela-Perez, Franklyn. "Tun-Ta-Ca-Tun," found in *Tun-Ta-Ca-Tun*. Sylvia Cavazos Pena, editor. Houston: Arte Publico Press, 1985.

Vasquez, Jorge A. "Tequilain the Cellar," and Hugo Martinez-Serros, "Learn! Learn!," found in *Latino Short Fiction*. Luis Davila and Nicolas Kanellos, eds. Houston: Arte Publico Press, 1980.

The Rican. Founded in 1971 and published irregularly until 1975.

Can be found in the Central or certain neighborhood branches of the Chicago Public Library.

Especially for the works of Julio Noboa, Chico Rivera, David Hernandez, Carmelo Rodriguez, Emma Iris Rodriguez, Humberto Cintron, Shabazz, and Jose Angel Figueroa.

Third Woman. Founded in 1980 at Indiana University, Bloomington, Indiana.

Especially for Sandra Cisneros, Marisa Cantu, Linda Flores Quinones, Margarita Lopez Flores, Achy Obejas, Salima Rivera, Olga Ruiz Gibson, Beatriz Badikian, Irene Campos Carr, Ana Castillo, and Grisel Valde's.

REFERENCE WORKS

Specific

Woman of Her Word: Hispanic Women Write. Evangelina Vigil, editor. Houston: Arte Publico Press, 1983.

Articles in this volume study the works of Ana Castillo, Sandra Cisneros, Achy Obejas and Rina Rocha.

General

Barradas, Efrain and Rodriguez, Rafael. *Herejes y mitificadores. Muestra de poesia puertorriquena en los Estados Unidos*. Rio Piedras: Ediciones Huracan, 1980.

Although the only text entirely in Spanish found in this bibliography, it is one of only two comprehensive works about Puerto Rican literature in the United States.

Baker, Houston A. ed. *Three American Literatures*. New York: The Modern Language Association, 1982.

Jimenez, Francisco. *The Identification and Analysis of Chicano Literature*. New York: Bilingual Press, 1979.

Martinez, Julio A. ed. *Chicano Scholars and Writers*. Metuchen: The Scarecrow Press, 1979.

Mohr, Eugene V. *The Nuyorican Experience. Literature of the Puerto Rican Minority*. Westport: Greenwood Press, 1982.

ommers, Joseph and Ybarra-Frausto, Tomas eds. *Modern Chicano Writers*. Englewood Cliffs: Prentice-Hall, 1979.

pecial Issue on Chicano Literature. *Latin American Literary Review*. 5/10 (Spring-Summer 1977.)

Tatum, Charles M.. *Chicano Literature*. Boston: Twayne, 1982.

Note: Greenwood Press is soon to publish reference volumes on Chicano literature (ed. Francisco Lomeli) and U.S. Hispanic literature (ed. Nicolas Kanellos). Also, Gale Research is presently compiling a similar book on Chicano literature.

LITERATURE OF ILLINOIS: JUVENILE WORKS

Compiled by Dorothy Haas

This bibliography is offered as an aid in the development of programs or collections about authors who reside in Illinois or who, though they now live elsewhere, did a portion of their body of work while in residence in the state. Each entry contains brief biographical notes, awards and honors, and titles of each author's books. The books are listed in reverse chronology, with most recent titles appearing first. Only the publishers of the original hard-cover editions are acknowledged. Adult works are included only if they are of possible interest to the young reader. Books with Illinois settings are starred.

Who exactly is an Illinois Author? The question is a thorny one and definition proved difficult. Numerous prominent figures acknowledge the state as their birthplace but live and work elsewhere. Are then, to name but a few, Joan Walsh Anglund, Betsy Byars, and Edward Gorey actually "Illinois" authors? For purposes of this publication it was decided that people who left the state in childhood do not qualify. With regret, then, authors such as Lynn Hall and Betty Miles are omitted. Phyllis Whitney, who wrote her first seven books in Illinois, is included. Richard Peck, who was brought in Illinois, is also included.

The bibliography is as comprehensive as the limitations of time, currently accessible information, and this format permit. A number of names, many of them well known, are missing. But they are not forgotten. It is expected that this bibliography will be expanded in the future to include all writers who lay claim to Illinois authorship. It is also expected that future expansion will include a subsection devoted to such well-remembered figures as Dorothy Aldis, Richard Atwater, Charlemae Rollins, and — of course! — Carl Sandburg.

A number of people were generous with their time, expertise, and facilities while the bibliography was in development. Our particular thanks go to Don Wright, Director of the Evanston Public Library, who extended the services of the library in preparation of the typewritten copy. Trudy Jones, Children's Librarian at the Evanston Public Library assisted in the verification and expansion of available information. Jennifer Bartoli gave of her time and editorial expertise in proofreading. And Barbara Elleman, Editor of Children's Books of *Booklist* of the American Library Association, provided guidance regarding reference books which will prove helpful to users of this bibliography.

General Sources

Although a short list of reference works more formally initiates this bibliography, the following are valuable resources.

* In-depth Information About Authors *

Holtze, Sally Homes. *The Fifth Book of Junior Authors and Illustrators*. New York: H. W. Wilson Company, 1983.

Something About the Author. Vol. 37. Detroit: Gale Research Company, 1985.

The preceding volumes (starting in 1971) are also very useful.

* Reviews of New Books in Periodicals *

Booklist. (22 issues annually) Chicago: American Library Association.

Bulletin of the Center for Children's Books. (11 issues annually) Chicago: The University of Chicago.

* Regular Programs on Children's Books *

Children's Reading Round Table Bulletin. (Contact: Caroline Rubin, Editor. 1321 East 56th Street, Chicago, Illinois, 60637.)

Reference Works

Egoff, Sheila. *Thursday's Child*. Chicago, Ill. American Library Association, 1981.

Hearne, Betsy, and Marilyn Kaye. *Celebrating Children's Books*. New York: Lothrop, Lee & Shepard, 1981.

Lukens, Rebecca J. *A Critical Handbook of Children's Literature*. 3rd ed. Glenview, Ill.: Scott Foresman, 1986.

Sutherland, Zena., Dianne L. Monson, and May Hill Arbuthnot. *Children And Books*. 7th ed. Glenview, Ill.: Scott Foresman, 1985.

Sutherland, Zena., and Myra Cohn Livingston. *The Scott Foresman Anthology of Children's Literature*. Glenview, Ill.: Scott Foresman, 1984.

Interpretation of Signs

Key to symbols following titles:

*	Illinois Setting
F	Fiction
NF	Non-fiction
P	Poetry
Pre	Pre-school interest

Indication of Age or Grade Levels

ADORJAN, Carol (Madden)

BIOGRAPHY

Born August 17, 1934, Chicago, Illinois. Now a resident of Winnetka, Illinois.

EDUCATION:

Mundelein College, B.A. Magna Cum Laude (English Literature, History, Education) 1956.

OTHER:

1981, Ohio State Award for adaptation of *The Sea Wolf* produced by the Chicago Radio Theatre.

1975, Braille edition, *The Cat Sitter Mystery*, American Printing House for the Blind, Louisville, Kentucky.

AUDIENCE:

Children, Teenage, General Adult, Literary Adult.

BIBLIOGRAPHY

The Electric Man, Children's Press, 1981.

F Gr. 4 to adult (High Interest, Low Vocabulary)

Pig Party, Children's Press, 1981.

F Gr. 4 to adult (High Interest, Low Vocabulary)

The Cat Sitter Mystery, J. Philip O'Hara, 1973.
Star F 8 to 12

Jonathan Bloom's Room, J. Philip O'Hara, 1972
F 5 to 7

Someone I Know, Random House, 1968.
F Pre

AYLESWORTH, Jim

BIOGRAPHY

Born February 21, 1943, Jacksonville, Florida. Now a resident of Hinsdale, Illinois.

EDUCATION:

Miami of Ohio, Oxford, Ohio, B.A.
Concordia College, River Forest, Illinois, M.A.

WORK IN ADDITION TO WRITING:

First Grade Teacher, Dist. 97, Oak Park, Illinois.

OTHER:

1985, Alumnus of the Year, Concordia College.

1984, Governor's Master Teacher.

1975, Those Who Excel, Illinois State Board of Education.

AUDIENCE:

Children.

BIBLIOGRAPHY

One Crow, Harper & Row, 1985.

F Pre to 8

Shenandoah Noah, Holt Rinehart, 1985.

F 5 to 8

The Bad Dream, A. Whitman, 1983.

* F Pre to 8

Siren in the Night, A. Whitman, 1983.

* F Pre to 8

Mary's Mirror, Holt Rinehart, 1982.

F 5 to 8

Tonight's the Night, A. Whitman, 1981.

* F Pre to 8

Hush Up!, Holt Rinehart, 1980.

F 5 to 8

AYARS, James

BIOGRAPHY

Born November 17, 1898, Wilmette, Illinois Now a resident of Urbana, Illinois.

EDUCATION:

Paw Paw, Michigan, High School.
Northwestern University, B.S., 1922.

Northwestern University and the University of Illinois, graduate work.

WORK IN ADDITION TO WRITING:

5 years of junior high and high school teaching.

9 years on editorial and advertising staff of *Chicago Athletic Magazine*.

28 years as head of Section of Publications and Public Relations, Illinois Natural History Survey, Urbana, Illinois.

OTHER:

1969, Clara Ingram Judson Award from the Society of Midland Authors for *The Illinois River*.
1969, recipient (with Rebecca Caudill) of award of the Children's Reading Round Table for distinguished service in the field of children's reading.

AUDIENCE:

Children, Teenage, General Adult.

BIBLIOGRAPHY

We Hold These Truths, Viking, 1977.
NF 12 and up
Track Comes to Lonesome Point, Dutton, 1973.
F 8 to 12
Contrary Jenkins (with Rebecca Caudill), Holt Rinehart, 1969.
F 5 and up
The Illinois River, Holt Rinehart, 1968.
* NF 10 and up, including adult
John James Audubon, Garrard, 1966.
NF 5 to 10
Another Kind of Puppy, Abelard-Schuman, 1965.
* F 5 to 10
Butterflies, Skippers, and Moths (with Milton W. Sanderson), Whitman (division of Western Publishing), 1964.
NF 5 to 12
Happy Birthday, Mom!, Abelard-Schuman, 1963.
* F 5 to 10
Pet Parade, Abelard-Schuman, 1960.
* F Pre
Caboose on the Roof, Abelard-Schuman, 1956.
* F 5 to 10
Basketball Comes to Lonesome Point, Viking, 1952.
F 8 to 12

BARTOLI, Jennifer

BIOGRAPHY

Born Ann Arbor, Michigan. Resident of Chicago, Illinois.

EDUCATION:

University of Michigan, B.A. (English), 1967.

WORK IN ADDITION TO WRITING:

Former caseworker for Cook County Department of Public Aid.
Former assistant editor at Albert Whitman & Co.
Current monthly opinion column for the Children's Reading Round Table of Chicago *Bulletin*.

AUDIENCE:

Children, Literary Adult.

BIBLIOGRAPHY

In a Meadow, Two Hares Hide, Albert Whitman, 1979.
F 5 to 8
The Story of the Grateful Crane, Albert Whitman, 1978.
F 5 to 8
Snow on Bear's Nose, Albert Whitman, 1977.
F Pre
Nonna, Harvey House, 1975.
F 5 to 8

BATES, Betty

BIOGRAPHY

Born October 5, 1921, Evanston, Illinois. Now a resident of Evanston, Illinois.

EDUCATION:

Evanston Township High School.
Beloit College.

WORK IN ADDITION TO WRITING:

Formerly, secretary.

OTHER:

Junior Literary Guild - *Bugs in Your Ears*, *The Ups and Downs of Jorie Jenkins*, and, *Say Cheese*..
Nominated for Hoosier Award - *Bugs in Your Ears*.
1981, Children's Choice - *Love Is Like Peanuts*.

AUDIENCE:

Children, Teenage.

BIBLIOGRAPHY

Herbert and Hortense, A. Whitman, 1984.
F 5 to 8

Say Cheese, Holiday House, 1984.

* F 8 to 10

Call Me Friday the Thirteenth, Holiday House, 1983.

* F 8 to 10

That's What T.J. Says, Holiday House, 1982.

* F 8 to 10

It Must've Been the Fish Sticks, Holiday House, 1982.

F 10 to 12

Picking up the Pieces, Holiday House, 1981.

* F 10 to 13

Love Is Like Peanuts, Holiday House, 1980.

* F 12 and up

My Mom, the Money Nut, Holiday House, 1979.

* F 10 to 12

The Ups and Downs of Jorie Jenkins, Holiday House, 1978.

* F 10 to 12

Bugs in Your Ears, Holiday House, 1977.

* F 10 to 12

BROOKS, Jerome

BIOGRAPHY

Born July 17, 1931, Chicago, Illinois. Now a resident of Evanston, Illinois.

EDUCATION:

Roosevelt University, Chicago, B.A., 1953.
George Washington University, Washington, D.C., M.A., 1957.

WORK IN ADDITION TO WRITING:

Professor of English, Daley Campus, City Colleges of Chicago.

OTHER:

1980, Teacher of the Year, Daley College.
1980, *Make Me a Hero*, listed as an outstanding young adult book by ALA's *Booklist*.
Nominated for Wm. Frank Memorial Award for Children's Literature.

AUDIENCE:

Teenage, General Adult.

BIBLIOGRAPHY

Make Me a Hero, Dutton, 1980.

* F 10 to 12

The Big Dipper Marathon, Dutton, 1979.

* F 10 to 12

The Testing of Charlie Hammelman, Dutton, 1977.

* F 10 to 12

Uncle Mike's Boy, Harper & Row, 1973.

* F 10 to 12

BROWN, Fern G.

BIOGRAPHY

Born December 23, 1918, Chicago, Illinois. Now a resident of Riverwoods, Illinois.

EDUCATION:

Chicago Teachers College, B.A., 1940.
Northwestern University, M.A., 1956.

WORK IN ADDITION TO WRITING:

Former teacher, Grades 3-8.

OTHER:

1981-1982, Carl Sandburg Award: Best Children's Works by Chicago Author for *Behind the Scenes at the Horse Hospital*.

AUDIENCE:

Children, Teenage.

BIBLIOGRAPHY

Our Love, Fawcett-Juniper (Ballantine Books), 1986.

* F 12 and up

Horses and Foals, Franklin Watts, 1985.

NF 8 to 12

Amelia Earhart Takes Off, Albert Whitman, 1985.

NF to 10

Etiquette, Watts, 1985.

NF 8 to 12

Valentine's Day, Watts, 1983.

NF 8 to 12

Jockey, or Else, Albert Whitman, 1981.

* F 8 to 12

Behind the Scenes at the Horse Hospital, Albert Whitman, 1981.

* NF 8 to 12

The Great Money Machine, Julian Messner, 1981.

* NF 10 to 12

Bugs Bunny Pioneer, Western Publishing Co., 1978.

F 5 to 8

Clue Club and the Case of the Missing Race Horse,
Rand McNally, 1977.

F 5 to 8

Scooby Doo and the Santa Claus Mystery, Rand Mc-
Nally, 1977.

F 5 to 8

Dynomutt and the Pie in the Skycaper, Rand
McNally, 1977.

F 5 to 8

You're Somebody Special on a Horse, Albert
Whitman, 1977.

* F 8 to 12

Racing Against the Odds—Biography of Robyn C.
Smith, Raintree, 1976.

NF 10 to 12

Scooby Doo and the Headless Horseman, Rand Mc-
Nally, 1976.

F 5 to 8

Scooby Doo and the Case of the Counterfeit Money,
Rand McNally, 1976.

F 5 to 8

Hard Luck Horse, Albert Whitman, 1975.

* F 8 to 12

When Grandpa Wore Knickers, Albert Whitman,
1966.

NF 8 to 12

CAUDILL, Rebecca (Mrs. James Ayars)

BIOGRAPHY

Born February 2, 1899, Poor Fork (now Cumberland),
Kentucky. Now a resident of Urbana, Illinois.

EDUCATION:

Sumner County High School, Portland, Tennessee.
Wesleyan College, Macon, Georgia, B.A., 1920.
Vanderbilt University, Nashville, Tennessee, M.A.,
1922.

WORK IN ADDITION TO WRITING:

1922-24, Teacher, Collegio Bennett, Rio de Janiero,
Brazil.
1925-30, Editor of girls' magazine, Nashville, Ten-
nessee.

OTHER:

1956, Recipient of Nancy Block Memorial Award,
Intercultural Library, Downtown Community
School, New York, N.Y.

1967, Clara Ingram Judson Award of Society of Mid-
land Authors for *A Certain Small Shepherd*.

1969, Award (with James Ayars), the Children's
Reading Round Table for distinguished service
in the field of children's reading.

1972, Author of the Year Award, the Illinois Associ-
ation of Teachers of English.

AUDIENCE:

Children, Teenage, General Adult.

BIBLIOGRAPHY

Wind, Sand, and Sky, Dutton, 1976.

P 8 and up

Somebody Go and Bang a Drum, Dutton, 1974.

NF 10 and up

Come Along, Holt Rinehart, 1969.

P 10 and up

Contrary Jenkins (with James Ayars), Holt Rinehart,
1969.

F 5 and up

My Appalachia, Holt Rinehart, 1966.

NF 12 and up

Did You Carry the Flag Today, Charley?, Holt
Rinehart, 1966.

F 5 to 10

A Certain Small Shepherd, Holt Rinehart, 1965.

F 5 and up, including adult

A Pocketful of Cricket, Holt Rinehart, 1964.

F Pre to 8 (and up)

The Far-Off Land, Viking, 1964.

F 12 and up

The Best-Loved Doll, Holt Rinehart, 1962.

* F Pre to 8

Higgins and the Great Big Scare, Holt Rinehart, 1960.

* F 5 to 10

Time for Lissa, Nelson, 1959.

* F 5 to 10

Schoolroom in the Parlor, Holt Rinehart, 1959.

F 5 to 8

Susan Cornish, Viking, 1955.

F 12 and up

The House of the Fifers, Longmans, Green, 1954.

F 8 to 10

Saturday Cousins, Holt Rinehart, 1953.

F 5 to 10

Up and Down the River, Holt Rinehart, 1951.

F 5 to 8

Schoolhouse in the Woods, Holt Rinehart, 1949.

F 5 to 8

Tree of Freedom, Viking, 1949.

F 12 and up

Happy Little Family, Holt Rinehart, 1947.

F Pre to 8

Barrie and Daughter, Viking 1943.

F 12 and up

CRAIG, Mary Shura
(Shura, Mary Francis)

BIOGRAPHY

Born February 27, 1923, in Kansas. Now a resident of Clarendon Hills, Illinois.

OTHER:

The Search of Grissi, *Jefferson*, *Eleanor*, *Chester*, - Junior Literary Guild Selections.

Chester - International Reading Association Children's Choice. Nominations: William Allen White Award (Kansas), Mark Twain Award (Missouri), Texas Bluebonnet Award, South Carolina Children's Award, Sequoyah Award (Oklahoma), Surrey School Book of the Year (British Columbia), Golden Sower Award (Nebraska), Omar's Book Award (Indiana), Land of Enchantment Book Award. Winner: Pine Tree Award.

Happles and Cinnamunger - Child Study list. Nominations, Mark Twain Award, Sequoyah Award, Charlie May Simon Award (Arkansas).

Mister Wolf and Me - Child Study List. Nominations: Mark Twain Award, Sequoyah Award, Georgia Children's Award, Young Hoosier Award, Iowa Children's Choice.

The Gray Ghosts of Taylor Ridge - Child Study List. Nominations: Mark Twain Award, Hoosier Award.

Simple Spigott - TV mini series, NHK, Tokyo, Japan, 1985. Award for Distinguished Contribution to Children's Literature, CMSU, 1974. Craig Collection, U. of Oregon, Eugene, Oregon (1968).

AUDIENCE:

Children, Teenage.

BIBLIOGRAPHY

The Search of Grissi, Dodd, Mead, 1985.

F 9 and up

Jefferson, Dodd, Mead, 1984.

F 9 and up

Eleanor, Dodd, Mead, 1983.

* F 9 and up

Happles and Cinnamunger, Dodd, Mead, 1981.

F 9 to 12

Chester, Dodd, Mead, 1981.

* F 9 and up

The Barkley Street Six Pack, Dodd, Mead, 1979.

F 9 to 12

Mister Wolf and Me, Dodd, Mead, 1979.

F 9 and up

The Gray Ghosts of Taylor Ridge, Dodd, Mead, 1979

F 9 to 12

The Riddle of Raven's Gulch, Dodd, Mead, 1975

F 9 to 12

A Season of Silence, Atheneum, 1975.

F 10 and up

The Valley of the Frost Giants, Lothrop, and Lee and Shepard, 1973.

F 10 and up

Topcat of Tam, Holiday House, 1972.

F 7 to 11

The Seven Stone, Holiday House, 1972.

F 7 to 11

Pornada, Atheneum, 1970.

F 10 and up

Backwards for Luck, Alfred A. Knopf, 1967.

F 9 to 12

A Tale of Middle Length, Atheneum, 1966.

F 10 and up

A Shoeful of Shamrock, Atheneum, 1965.

F 9 to 12

Runaway Home, Alfred A. Knopf, 1965.

F 9 to 12

The Nearsighted Knight, Alfred A. Knopf, 1963.

F 9 to 12

Mary's Marvelous Mouse, Alfred A. Knopf, 1962.

F 4 to 8

Garrett of Greta McGraw, Alfred A. Knopf, 1961.

F 9 to 12

Simple Spigott, Alfred A. Knopf, 1960.

CRAMBLIT, Joella

BIOGRAPHY

Born August 2, 1931, Milwaukee, Wisconsin. Now a resident of Northbrook, Illinois.

EDUCATION:

Marquette University, B.A., 1953.

AUDIENCE:

Children, Teenage.

BIBLIOGRAPHY

Flowers Are for Keeping, (with JoAnn Loebel), Julian Messner, 1979.

NF 10 to 14

Domino Games (with John Belton), Raintree, 1976.

NF 8 to 12

Dice Games (with John Belton), Raintree, 1976.

NF 8 to 12

Card Games (with John Belton), Raintree, 1976.

NF 8 to 12

Solitaire (with John Belton), Raintree, 1975.

NF 8 to 12

Let's Play Cards (with John Belton), Raintree, 1975.

NF 4 to 8

DEMUTH, Patricia

BIOGRAPHY

Born March 16, 1948, Sioux City, Iowa. Now a resident of Evanston, Illinois.

EDUCATION:

University of Wisconsin, B.A.

OTHER:

Works with husband-photographer Jack Demuth in illustration of books.

1982, *Joel: Growing Up a Farm Man*, Society of Midland Authors Award. First Annual Book Award by the Massachusetts Farm Bureau. 1984-85 nomination, Mark Twain Award (Missouri).

1980, *City Horse* - "Editors' Choices," ALA Booklist.

AUDIENCE:

Children.

BIBLIOGRAPHY

Max the Bad Talking Parrot, Dodd, Mead, 1986.

F Pre to 8

Joel: Growing Up a Farm Man, Dodd, Mead, 1982.

* NF 8 to 12

City Horse, Dodd, Mead, 1980.

NF 8 to 10

DUNHAM, Montrew

BIOGRAPHY

Born September 19, 1919, Indianapolis, Indiana. Now a resident of Downers Grove, Illinois.

EDUCATION:

Butler University, B.A.

Northwestern University, M.A.

WORK IN ADDITION TO WRITING:

Guidance Counselor, Downer's Grove South High School

AUDIENCE:

Children, General Adult.

BIBLIOGRAPHY

Downers Grove: 1832 to 1982, Downers Grove Heritage Committee, 1982.

* NF 12 and up

Margaret Bourke-White: Young Photographer, Bobbs-Merrill, 1977.

NF 8 to 10

John Muir: Young Naturalist, Bobbs-Merrill, 1975.

NF 8 to 10

Mahalia Jackson: Young Gospel Singer, Bobbs-Merrill, 1974.

* NF 8 to 10

Langston Hughes: Young Black Poet, Bobbs-Merrill, 1972.

* NF 8 to 10

Anne Bradstreet: Young Puritan Poet, Bobbs-Merrill, 1969.

NF 8 to 10

Abner Doubleday: Young Baseball Pioneer, Bobbs-Merrill, 1965.

NF 8 to 10

George Westinghouse: Young Inventor, Bobbs-Merrill, 1963.

NF 8 to 10

Oliver Wendell Holmes, Jr.: Boy of Justice, Bobbs-Merrill, 1961.

NF 8 to 10

DYGARD, Thomas J.

BIOGRAPHY

Born August 10, 1931, Little Rock, Arkansas. Now a resident of Arlington Heights, Illinois.

EDUCATION:

University of Arkansas, Fayetteville, Arkansas, B.A. (History), 1953.

WORK IN ADDITION TO WRITING:

Chief of Bureau, the Associated Press, Chicago.

AUDIENCE:

Teenage.

BIBLIOGRAPHY

Wilderness Peril, Morrow Junior Books, 1985.

F 12 and up

Tournament Upstart, Morrow Junior Books, 1984.

F 12 and up

Rebound Caper, Morrow Junior Books, 1983.

* F 12 and up

Quarterback Walk-On, Morrow Junior Books, 1982.

F 12 and up

Soccer Duel, Morrow Junior Books, 1981.

* F 12 and up

Point Spread, Morrow Junior Books, 1980.

F 12 and up

Outside Shooter, Morrow Junior Books, 1979.

* F 12 and up

Winning Kicker, Morrow Junior Books, 1978.

F 12 and up

Running Scared, Morrow Junior Books, 1977.

F 12 and up

EMERY, Anne

BIOGRAPHY

Born September 1, 1907, Fargo, North Dakota. Now a resident of Menlo Park, California.

EDUCATION:

Evanston Township High School.
Northwestern University, degree.

OTHER:

1969, Friends of Literature Citation.

AUDIENCE:

Children, Teenage.

BIBLIOGRAPHY

Stepfamily, Westminster, 1980.

F

Free Not to Love, Westminster, 1975.

F

The Sky is Falling, Westminster, 1970.

F

Carey's Fortune, Westminster, 1969.

F

Danger in a Smiling Mask, Westminster, 1968.

F

Mystery of the Opal Ring, Westminster, 1967.

F

American Friend: Herbert Hoover, Rand McNally, 1967.

NF

Jennie Lee, Patriot, Westminster, 1966.

F

A Spy in Old West Point, Rand McNally, 1965.

F

The Losing Game, Westminster, 1965.

* F

Dinny Gordon, Junior, Macrae Smith, 1964.

* F

A Spy in Old Detroit, Rand McNally, 1963.

F

The Popular Crowd, Westminster, 1961.

* F

Dinny Gordon, Sophomore, Macrae Smith, 1961.

* F

A Spy in Old New Orleans, Rand McNally, 1960.

F

That Archer Girl, Westminster, 1959.

* F

Dinny Gordon, Freshman, Macrae Smith, 1959.

* F

A Spy in Old Philadelphia, Rand McNally, 1958.

F

A Dream to Touch, Macrae Smith, 1958.

* F

First Love Farewell, Westminster, 1958.

* F

Married on Wednesday, Macrae Smith, 1957.

* F

First Orchid for Pat, Westminster, 1957.

* F

First Love True Love, Westminster, 1956.

* F

Sweet Sixteen, Macrae Smith, 1956.

F

Dinny Gordon, Senior, Macrae Smith, 1955.

* F

Hickory Hill, Macrae Smith, 1955.

F

Campus Melody, Westminster, 1955.

* F

High Note Low Note, Westminster, 1954.

F

County Fair, Macrae Smith, 1953.

F

Vagabond Summer, Westminster, 1953.

* F

Scarlet Royal, Macrae Smith, 1952.

* F

Sorority Girl, Westminster, 1952.

* F

Going Steady, Westminster, 1950.

* F

Senior Year, Westminster, 1949.

* F

Mountain Laurel, Putnam, 1948.

F

Bright Horizons, Putnam, 1947.

F

Traditions, Vanguard, 1946.

* F

FARLEY, Karin Clafford

BIOGRAPHY

Born April 30, 1929, Chicago, Illinois. Now a resident of Park Ridge, Illinois.

EDUCATION:

University of Illinois at Urbana, B.S. (Music Ed. and English), 1951.

University of Illinois at Chicago, M.Ed. (Children's Literature and Language Arts) 1984.

WORK IN ADDITION TO WRITING:

Former music supervisor in Lyons, Riverside, Park Ridge and Mount Prospect, Illinois.

AUDIENCE:

Children, Teenage.

BIBLIOGRAPHY

Canal Boy, David C. Cook, 1978.

NF 10 and up

Busy Ants, Rand McNally, 1973.

NF Pre

The Honeybee, Rand McNally, 1972.

NF Pre

FLEISHMAN, Seymour

BIOGRAPHY

Born January 29, 1918, Chicago, Illinois. Now a resident of Chicago.

EDUCATION:

Roosevelt High School, Chicago.

School of the Art Institute of Chicago.

WORK IN ADDITION TO WRITING:

Illustrator of picturebooks, textbooks, magazines.

AUDIENCE:

Children, Adult.

BIBLIOGRAPHY

Too Hot in Potzburg, (Author-Illustrator), Albert Whitman, 1981.

F 5 to 8

Printcrafts for Fun and Profit, (Author-Illustrator),
Albert Whitman, 1977.

NF 10 to 12

Gumbel the Fire-breathing Dragon, (Author-Illustrator),
Harvey House, 1970.

F 5 to 8

Four Cheers for Camping, (Author-Illustrator), Albert
Whitman, 1963.

F 5 to 8

Where's Kit?, (Author-Illustrator), Albert Whitman,
1962.

F 5 to 8

GILSON, Jamie

BIOGRAPHY

Born July 4, 1933, Beardstown, Illinois. Now a resident
of Wilmette, Illinois.

EDUCATION:

Oak Park-River Forest High School, 1951.
Northwestern University, Bachelor of Speech, 1955.

WORK IN ADDITION TO WRITING:

Columnist, Chicago Magazine, 1977 to present.
Continuity Director, WFMT, 1959-1963.
Writer-producer, Division of Radio-TV, Chicago
Board of Education, 1956-1959.
English-Speech teacher, Thacker Junior High School,
Des Plaines, Illinois, 1955-1956.

OTHER:

Thirteen Ways to Sink a Sub - Sequoya Award (Oklahoma).

Pacific Northwest Library Association Young
Reader's Choice Award (voted by Alaska, Alberta,
British Columbia, Idaho, Montana, Oregon and
Washington children).

Do Bananas Chew Gum? - Carl Sandburg Award,
Friends of the Chicago Public Library. Charlie
May Simon Award (Arkansas).

Harvey, the Beer Can King - Juvenile Book Merit
Award, Friends of American Writers.

AUDIENCE:

Children.

BIBLIOGRAPHY

Hello, My Name is Scrambled Eggs, Lothrop, Lee &
Shepard, 1985.

* F 8 to 12

4B Goes Wild, Lothrop, Lee & Shepard, 1983.

* F 8 to 12

Thirteen Ways to Sink a Sub, Lothrop, Lee & Shepard,
1982.

* F 8 to 12

Can't Catch Me, I'm the Gingerbread Man, Lothrop,
Lee & Shepard, 1981.

* F 8 to 12

Do Bananas Chew Gum?, Lothrop, Lee & Shepard,
1980.

* F 8 to 12

Dial Leroi Rupert, DJ, Lothrop, Lee & Shepard, 1979.

* F 8 to 12

Harvey, the Beer Can King, Lothrop, Lee & Shepard,
1978.

* F 8 to 12

GIRARD, Linda Walvoord

BIOGRAPHY

Born November 16, 1942, Amsterdam, New York.
Now a resident of Barrington, Illinois.

EDUCATION:

Hope College, Holland, Michigan, B.A., 1964.
University of Chicago, M.A. (English), 1966.
University of Chicago, doctoral coursework completed.

WORK IN ADDITION TO WRITING:

1977-78, Editor of Teacher Education Publications.
David C. Cook.

1970-71, Assistant Professor, North Central College,
Naperville, Illinois.

1966-68, Instructor in English, Millikin University,
Decatur, Illinois.

OTHER:

1985, *Who Is a Stranger and What Should I Do?*, starred
review in *ALA Booklist*.

1985, Illinois Arts Council Fellowship in Poetry.

1983, Pablo Neruda Prize Finalist (writing).

1965-66, University of Chicago Fellow (graduate work).

1964-65, Ford Fellow, University of Chicago (graduate work).

AUDIENCE:

Children, Literary Adult.

BIBLIOGRAPHY

Earth, Sea, and Sky: The Life and Work of Edmond Halley, A. Whitman, 1985

NF 10 and up

Who Is a Stranger and What Should I Do?, A. Whitman, 1985.

NF Pre 5 to 8

My Body Is Private, A. Whitman, 1984.

NF Pre 5 to 8

You Were Born on Your Very First Birthday, A. Whitman, 1983.

NF Pre 5 to 8

GOLDBERGER, Judith Martinovna

BIOGRAPHY

Born December 18, 1948, Chicago, Illinois. Now a resident of Highland Park, Illinois.

EDUCATION:

Roosevelt University, B.A., 1970.

University of Chicago, M.A. (Library Science), 1973. (Library Work with Children)

WORK IN ADDITION TO WRITING:

1973-75, children's book reviewer (full time) ALA *Booklist* magazine.

1975-83, children's book reviewer (free lance) ALA *Booklist* magazine.

1975-present, freelance writer, reviewer, editor, writing teacher, librarian.

OTHER:

1983, Recipient of Illinois Arts Council Work in Progress Grant.

AUDIENCE:

Children.

BIBLIOGRAPHY

The Looking Glass Factor, Dutton, 1979.

F 10 to 12

GRAEBER, Charlotte Towner

BIOGRAPHY

Born June 23, 1930, Peoria, Illinois. Now a resident of Elgin, Illinois.

EDUCATION:

University of Illinois.

Northwestern University.

WORK IN ADDITION TO WRITING:

Elgin Community College, Creative Writing Instructor.

OTHER:

1983, *Mustard*, Irma Simonton Black Award.

1979, *Grey Cloud*, Friends of American Writers Award.

AUDIENCE:

Children, Teenage.

BIBLIOGRAPHY

Mr. T and Me (series, 12 books), Thomas Nelson, 1985.

F 6 to 9

The Thing in Kat's Attic, Dutton, 1984.

F 7 to 11

Up, Down and Around the Rain Tree, David C. Cook, 1984.

F 4 to 9

In, Out and About Catfish Pond, David C. Cook, 1984.

F 4 to 9

Mustard, Macmillan, 1982.

F 7 to 11

Grey Cloud, Four Winds, 1979.

* F 8 to 14

HAAS, Carolyn Buhai

BIOGRAPHY

Born January 1, 1926, Chicago, Illinois. Now a resident of Glencoe, Illinois.

EDUCATION:

Smith College, B. Ed.

National College of Education, graduate work.

Chicago Art Institute, graduate work.

WORK IN ADDITION TO WRITING:

President, Cbh Publishing, Inc. (writer, editor, publisher).
Mail order book business.
Parent, educator, teacher.
Syndicated comic strip (8 years).
Columnist, *Day Care & Early Education* magazine.

AUDIENCE:

Children, Parents, Teachers, Librarians.

BIBLIOGRAPHY

Look at Me: Activities for Babies and Toddlers, Cbh Publishing, 1985.
NF Birth to 4 Pre

Recipes for Fun and Learning, Cbh Publishing, 1983.
NF 5 to 12

Purple Cow to the Rescue (co-author), Little Brown, 1983.
NF 3 to 8

Backyard Vacation (co-author), Little Brown, 1980.
NF 5 to 12 Children

Are Children Are Children (co-author), Little Brown, 1978.
NF 5 to 12

A Pumpkin in a Pear Tree (co-author), Little Brown, 1975.
5 to 8

I Saw a Purple Cow (co-author), Little Brown, 1972.
NF Pre 5 to 8

HAAS, Dorothy F. (Francis, Dee)

BIOGRAPHY

Born in Racine, Wisconsin. Now a resident of Chicago.

EDUCATION:

Marquette University, B.S. (English), 1955.

WORK IN ADDITION TO WRITING:

1970-1983, Editor, Books for Children, Trade Division, Rand McNally.
1968-1970, Senior Editor, World Book/Childcraft.
1955-1968, Senior Editor, Western Publishing Co., Whitman Division.

OTHER:

1984, *Tink in a Tangle* - "Editors' Choice," ALA Booklist.

1981, *Poppy and the Outdoors Cat* - Featured, Booklist Open Forum, ALA Annual Conference.

1978-1984, *The Bears Upstairs*— English Speaking Union Selection. Deutscher Jugendbuchpreis (Germany, Notable Book). Nominations: The Sequoyah Award (Oklahoma), Mark Twain Award (Missouri), Maud Hart Lovelace Award (Minnesota), Golden Sower Award (Nebraska), Omar's Book Award (Indiana).

1979, Children's Reading Round Table Award for distinguished service in field of children's books.

1984-86, Member READ ILLINOIS Advisory Committee.

In addition to titles listed in bibliography, has written numerous books for Disney, MGM, Hanna Barbera, and other proprietors of licensed characters.

AUDIENCE:

Children.

BIBLIOGRAPHY

Dorothy and the Seven-Leaf Clover, Random House, 1985.

F 8 to 11

Tink in a Tangle, Albert Whitman, 1984.
* F 8 to 11

Poppy and the Outdoors Cat, Albert Whitman, 1981.
* F 8 to 11

The Bears Upstairs, Greenwillow, 1978.
* F 8 to 12

This Little Pony, Western Publishing, Whitman Division, 1967.
F 3 to 6

A Special Place for Jonny, Western/Whitman, 1966.
F 6 to 8

Maria—Everybody Has a Name, Western/Whitman, 1966.
F 6 to 8

Grandpapa and Me, Western/Whitman, 1966.
F 3 to 6

Especially From Thomas, Western/Whitman, 1965.
F 3 to 6

Patrick and the Duckling, Western/Whitman, 1963.
F 3 to 6

A Penny for Whiffles, Western/Whitman, 1962.
F 3 to 6

Oh, Look!, Western/Whitman, 1961.
F 3 to 6

Soda Pop, Western/Whitman, 1960.
F 3 to 6

That Puppy, Western/Whitman, 1960.
F 3 to 6

Men of Science, Western/Whitman, 1959.
NF 8 to 12

Christopher John's Fuzzy Blanket, Western/Whitman,
1959.
F 3 to 6

Mimi, the Merry-Go-Round Cat, Western/Whitman,
1958.
F 3 to 6

Little Joe's Puppy, Western/Whitman, 1957.
F 3 to 6

HERMAN, Charlotte

BIOGRAPHY

Born June 10, 1937, Chicago, Illinois. Now a resident
of Lincolnwood, Illinois.

EDUCATION:

Roosevelt University, B.A. (Education).
University of Illinois.

WORK IN ADDITION TO WRITING:

Former teacher in Chicago Public Schools.

OTHER:

1977, *Our Snowman Had Olive Eyes* - Society of Mid-
land Authors Children's Book Award.
Nominations: Mark Twain Award (Missouri), Young
Hoosiers Award.

AUDIENCE:

Children.

BIBLIOGRAPHY

Millie Cooper, 3B, Dutton, 1985.
* F 8 to 10

What Happened to Heather Hopkowitz?, Dutton, 1981.
F 10 to 12

My Mother Didn't Kiss Me Good-night, Dutton, 1980.
F 5 to 8

On the Way to the Movies, Dutton, 1980.
F 5 to 8

Our Snowman Had Olive Eyes, Dutton, 1977.
F 8 to 10

The Difference of Ari Stein, Harper & Row, 1976.
F 10 to 12

You've Come A Long Way, Sybil Macintosh, J. Philip
O'Hara, 1974.
NF 8 to 10

The Three of Us, J. Philip O'Hara, 1973.
F 8 to 10

String Bean, J. Philip O'Hara, 1972.
F 5 to 8

HIRSCH, S. Carl

BIOGRAPHY

Born November 29, 1913, Chicago, Illinois. Now a
resident of Evanston, Illinois.

EDUCATION:

Marshall High School.
Northwestern University.
Mundelein College, B.A., 1982.
Northeastern Illinois University, M.A., 1985.

OTHER:

1976, *He and She: How Males and Females Behave* -
Society of Midland Authors Award.
1973, The Children's Reading Round Table Award
for distinguished service in the field of children's
literature.
1973, *The Riddle of Racism* - Jane Addams Award.
1966, *The Living Community* - Thomas Alva Edison
Award, Best Children's Science Book, Judson
Memorial Award.
1963, *The Globe for the Space Age* - Thomas Alva
Edison Award, Best Children's Science Book.

AUDIENCE:

Teenage.

BIBLIOGRAPHY

Theatre of the Night, Rand McNally, 1976.
NF

He and She: How Males and Females Behave, Lippin-
cott, 1976.
NF

Famous American Heroes of the Revolution, Rand
McNally, 1975.
NF

Famous American Indians of the Plains, Rand Mc-
Nally, 1974.
NF

The Riddle of Racism, Viking, 1973.
NF

Meter Means Measure, Viking, 1971.
NF

Stilts, Viking, 1971.
NF

On Course!, Viking, 1970.
NF

Mapmakers of America, Viking, 1969.
NF

Printing from a Stone, Viking, 1967.
NF

The Living Community, Viking, 1966.
NF

Fourscore and More, Viking, 1965.
NF

This is Automation, Viking, 1964.
NF

The Globe for the Space Age, Viking, 1963.
NF

HORMANN, Toni

BIOGRAPHY

Born May 9, 1930, Detroit, Michigan. Now a resident of Villa Park, Illinois.

WORK IN ADDITION TO WRITING:

Illustrator. In past has done everything "from factory work to waitressing to interior design with a lot of etc. in between."

AUDIENCE:

Children.

BIBLIOGRAPHY

Onions Onions (Author), T.Y. Crowell, 1981.
F

HOOKE, Ruth

BIOGRAPHY

Born April 30, 1920, Rockville Center, Long Island, New York. Now a resident of Naperville, Illinois.

EDUCATION:

University of Northern Illinois, DeKalb.

WORK IN ADDITION TO WRITING:

Children's Librarian.

OTHER:

1971, *Gertrude Kloppenberg* (Private) - Friends of American Writers Award.

AUDIENCE:

Children.

BIBLIOGRAPHY

The Kidnapping of Anna (with Carole Smith), Albert Whitman, 1979.

F 10 to 12

The Pelican Mystery (with Carole Smith), Albert Whitman, 1977.

F 10 to 12

Kennaquhair, Abingdon, 1976.

F 10 to 12

Gertrude Kloppenberg II, Abingdon, 1974.

F 8 to 10

Gertrude Kloppenberg (Private), Abingdon, 1970.

F 8 to 10

HUNT, Irene

BIOGRAPHY

Born May 18, 1907, Newton, Illinois. Later moved to St. Petersburg, Florida.

EDUCATION:

University of Illinois, B.A., 1939.

University of Minnesota, M.A., 1946.

University of Colorado.

WORK IN ADDITION TO WRITING:

Teacher, Oak Park, Illinois public schools, 1930 - 1945.

Instructor, University of South Dakota, 1946 - 1950.

Teacher, 1950 - 1965, director of language arts, 1965 - 1969, Cicero, Illinois public schools.

OTHER:

1967, Newbery Medal, *Up a Road Slowly*.

BIBLIOGRAPHY

Claws of a Young Century; a Novel, Scribners, 1980.

F

William, Scribners, 1977.

F

The Lottery Rose; a Novel, Scribners, 1976.

F

Growing with American (kit), 1975.

F

No Promises in the Wind, Follett, 1970.

F

Trail of Apple Blossoms, Follett, 1968.

F

Up a Road Slowly, Follett, 1966.

F

Across Five Aprils, Follett, 1964.

F

JACKSON, Jacqueline

BIOGRAPHY

Now a resident of Springfield, Illinois.

WORK IN ADDITION TO WRITING:

Faculty, Sangamon State University.

OTHER:

1966, *The Taste of Spruce Gum* - ALA Notable Children's Book. Dorothy Canfield Fisher Award (Vermont).

Missing Melinda, *The Ghost Boat*, *The Endless Pavement*, *Chicken Ten Thousand* - Junior Literary Guild selections.

AUDIENCE:

Children, Adult.

BIBLIOGRAPHY

The Endless Pavement (with William Perlmutter), Seabury, 1973.

F

The Orchestra Mice, Reilly and Lee, 1970.

F Pre

Spring Song, Kent State University Press, 1969.

F Pre

The Ghost Boat, Little, Brown, 1969.

F

Chicken Ten Thousand, Little, Brown, 1968.

F Pre

Missing Melinda, Little, Brown, 1967.

F

The Taste of Spruce Gum, Little, Brown, 1966.

F

The Paleface Redskins, Little, Brown, 1958.

F

Julie's Secret Sloth, Little, Brown, 1953.

F

JOHNSON, Mildred D.

BIOGRAPHY

Born in Baltimore, Maryland. Now a resident of Chicago.

EDUCATION:

National College of Education, B.A. (Elementary Education).

Governors State University, M.A. (Language and Ethnic Studies).

Roosevelt University, graduate course work.

Coppin Teachers College, Baltimore, Maryland, graduate.

WORK IN ADDITION TO WRITING:

Principal, The Howalton School, Chicago, Illinois.

Founder, Director SAY Children's Theater.

OTHER:

1963-1982, Annual SAY Children's Theater Appreciation Award.

1973 to present - Library, Civic, and Author Awards.

1982, Local and National Women in Management Award.

1981, National Award for the Arts, N.A.A.C.P. Conferred in Cincinnati.

1982, *Wait, Skates*, Carl Sandburg Award for Children's Literature.

You Can Be Like Martin, a Response. Poem and an educational kit accepted by the Chicago Board of Education for distribution to schools.

Just a Few Lines: Poems to Teach Black Pride, accepted by the Chicago Board of Education and the Chicago Public Library for distribution.

AUDIENCE:

Writes largely for black and minority audience to inculcate self-esteem, pride, and a history or story of the minority culture.

BIBLIOGRAPHY

A body of self-published materials, including plays, stories, and poems for special occasions, 1982-1985.

Wait, Skates, Children's Press, 1982

I'll Take America, A Bicentennial Appreciation, 1976.

If a Bird Can Sing, Inspirational Poems, self published, 1975.

You Can Be Like Martin, A Response Poem, 1973.

Just a Few Lines: Poems to Teach Black Pride, 1971.

LAWSON, Don

BIOGRAPHY

Born May 20, 1917, Chicago, Illinois. Now a resident of Chicago, Illinois.

EDUCATION:

Cornell College, B.A.

Graduate School, University of Iowa Writers Workshop.

WORK IN ADDITION TO WRITING:

Former Editor-in-Chief, Compton's Encyclopedia.

Former Editor-in-Chief, American Educator Encyclopedia.

OTHER:

Several books, *United States in the Vietnam War*, *The Long March*, etc., have been named Notable Books of the Year by American Library Association and Social Studies Council.

AUDIENCE:

Children, Teenage.

BIBLIOGRAPHY

The Eagle and the Dragon - History of U.S.-China Relations, T. Y. Crowell, 1985.

NF 12 and up

Geraldine Ferraro, Simon and Schuster, 1985.

NF 8 to 12

Marcos and the Philippines, Franklin Watts, 1984.

NF 8 to 12

The French Resistance, Simon and Schuster, 1984.

NF 8 to 12

The KGB, Simon and Schuster, 1984.

NF 8 to 12

The Pacific States, Franklin Watts, 1984.

NF 8 to 10

The Long March, Thomas Y. Crowell, 1983.

NF 12 and up

Libya and Qaddafi, Franklin Watts, 1982.

NF 8 to 12

The War in Vietnam, Franklin Watts, 1981.

NF 8 to 10

The United States in the Vietnam War, T. Y. Crowell, 1981.

* 1 Chapter NF 12 and up

The Picture Life of Ronald Reagan, Franklin Watts, 1981 (Revised 1985).

* Partly NF 8 to 10

An Album of World War II, Homefronts, Franklin Watts, 1980.

NF 8 to 12

The Changing Face of the Constitution, Franklin Watts, 1979.

NF 12 and up

FDR's New Deal, T. Y. Crowell, 1979.

NF 12 and up

Democracy, Franklin Watts, 1978.

NF 12 and up

Morocco, Algeria, Tunisia, and Libya, Franklin Watts, 1978.

NF 8 to 12

The Secret World War II, Franklin Watts, 1978.

NF 8 to 12

Education Careers, Franklin Watts, 1977.

NF 12 and up

The United States in the Civil War, Abelard-Schuman, 1977.

NF 12 and up

The United States in the Spanish-American War, Abelard-Schuman, 1976.

NF 12 and up

The United States in the Mexican War, Abelard-Schuman, 1976.

NF 12 and up

The United States in the Indian Wars, Abelard-Schuman, 1975.

NF 12 and up

The American Revolution, Abelard-Schuman, 1974.
NF 12 and up

The Colonial Wars, Abelard-Schuman, 1972.
NF 12 and up

Ten Fighters for Peace, Lothrop, Lee & Shepard, 1971.
NF 12 and up

Youth and War, Lothrop, Lee & Shepard, 1969.
NF 12 and up

The Lion and the Rock—the Story of the Rock of Gibraltar, Abelard-Schuman, 1969
NF 12 and up

Great Air Battles, Lothrop, Lee & Shepard, 1968.
NF 12 and up

Frances Perkins, First Lady of the Cabinet, Abelard-Schuman, 1966.
NF 12 and up

The War of 1812, Abelard-Schuman, 1966.
* Partly NF 12 and up

Famous American Political Families, Abelard-Schuman, 1965.
NF 12 and up

The United States in the Korean War, Abelard-Schuman, 1964.
NF 12 and up

The United States in World War II, Abelard-Schuman, 1963.
NF 12 and up

The United States in World War I, Abelard-Schuman, 1963.
NF 12 and up

Young People in the White House, Abelard-Schuman, 1961 (revised 1970).
NF 8 to 12

A Brand for the Burning, Abelard-Schuman, 1961.
* F 12 and up

LERNER, Carol

BIOGRAPHY

Born July 6, 1927, Chicago, Illinois. Now a resident of Chicago, Illinois.

EDUCATION:

University of Chicago, B.A., M.A. (History).

WORK IN ADDITION TO WRITING:

Illustrator.

OTHER:

On the Forest Edge - Special Artistic Merit Award from friends of American Writers.
1980-1982-1983, *Seasons of the Tallgrass Prairie* - ALA Notable Children Book. Nomination: William Allen White Children's Book Award (Kansas). English-Speaking Union of the U.S., Ambassador of Honor Book. Outstanding Science Trade Books for Children.
1982, *A Biblical Garden* - ALA Notable Children's Book. Outstanding Science Trade Books for Children, 1983.
1983-1984, *Pitcher Plants* - Carl Sandburg Award for Children's Literature. ALA Notable Children's Book. Outstanding Science Trade Books for Children.
Numerous awards for illustrated books written by other authors.

AUDIENCE:

Children.

BIBLIOGRAPHY

Pitcher Plants: The Elegant Insect Traps (Author-Illustrator), Morrow, 1983.
NF 9 to 12

A Biblical Garden, (Author-Illustrator), Morrow, 1982.
NF 10 and up

Seasons of the Tallgrass Prairie, (Author-Illustrator), Morrow, 1980.
* NF 7 to 10

Flowers of a Woodland Spring, (Author-Illustrator), Morrow, 1979.
NF 6 to 10

On the Forest Edge, (Author-Illustrator), Morrow, 1978.
NF 7 to 10

McGOWEN, Tom

BIOGRAPHY

Born May 6, 1927, Evanston, Illinois. Now a resident Norridge, Illinois.

EDUCATION:

Nicholas Senn High School, Chicago.
Roosevelt University, Chicago.

WORK IN ADDITION TO WRITING:

Senior Editor, World Book, Inc.

OTHER:

1980, *Album of Whales* - Outstanding Science Book for Children.

Album of Prehistoric Man - Outstanding Book by National Association of Social Science Teachers.
Dragon Stew, made into an animated film.

AUDIENCE:

Children, Teenage.

BIBLIOGRAPHY

Radioactivity, Franklin Watts, 1985.

NF 12 and up

First Book of Wargaming, Franklin Watts, 1985

NF 12 and up

King's Quest, Dragon Publishing (TSR), 1984.

F 8 to 12 and up

Midway and Guadalcanal, Franklin Watts, 1984.

NF 12 and up

Album of Spaceflight, Rand McNally, 1983.

NF 8 to 12 and up

Album of Birds, Rand McNally, 1982.

NF 8 to 12 and up

Encyclopedia of Legendary Creatures, Rand McNally, 1981.

NF 8 to 12 and up

Album of Rocks and Minerals, Rand McNally, 1981.

NF 8 to 12 and up

Album of Whales, Rand McNally, 1980.

NF 8 to 12 and up

Album of Astronomy, Rand McNally, 1979.

NF 8 to 12 and up

Album of Reptiles, Rand McNally, 1978.

NF 8 to 12 and up

Album of Sharks, Rand McNally, 1977.

NF 8 to 12 and up

The Spirit of the Wild, Little, Brown, 1976.

F 12 and up

Odyssey From River Bend, Little, Brown, 1975.

* F 12 and up

Album of Prehistoric Man, Rand McNally, 1975.

NF 8 to 12 and up

Album of Prehistoric Animals, Rand McNally, 1974.

NF 8 to 12 and up

Album of Dinosaurs, Rand McNally, 1972.

NF 8 to 12 and up

The Fearless Fossil Hunters, Albert Whitman, 1971.

F 8 to 10

Sir MacHinery, Follett, 1970.

F 12 and up

The Biggest Toot in Toozelburg, Reilly & Lee, 1970.

F 8 to 10

Hammet and the Highlanders, Follett, 1970.

F 8 to 10

The Last Voyage of the Unlucky Katie Marie, Albert Whitman, 1969.

F 8 to 10

Dragon Stew, Follett, 1969.

F 8 to 10

The Apple Strudel Soldier, Follett, 1968.

F 8 to 10

The Only Glupmaker in the U.S. Navy, Albert Whitman, 1966.

F 8 to 10

McINERNEY, Judith Whitelock

BIOGRAPHY

Born June 1, 1945, Chicago, Illinois. Now a resident of Decatur, Illinois.

EDUCATION:

Marquette University, College of Journalism, degree, 1967.

OTHER:

Superdog titles have been nominated for awards in Tennessee, Arkansas, Indiana.
Critics Choice.

AUDIENCE:

Children.

BIBLIOGRAPHY

Judge Benjamin: The Superdog Gift, Holiday House, 1986.

Judge Benjamin: The Superdog Surprise, Holiday House, 1985.

* F 8 to 12

Judge Benjamin: The Superdog Rescue, Holiday House, 1984.

* F 8 to 12

Judge Benjamin: The Superdog Secret, Holiday House, 1983.

* F 8 to 12

Judge Benjamin: Superdog, Holiday House, 1982.

* F 8 to 12

MARKO, Katherine D.M.

BIOGRAPHY

Born November 26, 1913, Allentown, Pennsylvania.
Now a resident of Elgin, Illinois.

EDUCATION:

High school graduate.

OTHER:

The Sod Turners selected for Child Study Association list.

Prizes for shorter material.

Articles for religious magazines.

Text for Encyclopaedia Britannica, Junior.

AUDIENCE:

Children, Adult.

BIBLIOGRAPHY

Away to Fundy Bay, Walker, 1985.
F 10 to 12

God, Why Did Dad Lose His Job?, Concordia, 1982.
F 10 to 12

How the Wind Blows, Abingdon, 1981.
NF 6 to 8

Whales, Giants of the Sea, Abingdon, 1980.
NF 6 to 8

God, When Will I Ever Belong?, Concordia, 1979.
F 10 to 12

The Sod Turners, Criterion, 1970.
F 10 to 12

MAYS, Lucinda L.

BIOGRAPHY

Born June 16, 1924, Latrobe, Pennsylvania. Now a resident of Glenview, Illinois.

EDUCATION:

Washington University, St. Louis, B.A., 1962.
Washington University, St. Louis, M.A., 1968.

WORK IN ADDITION TO WRITING:

1962-1975, Teacher in English and Social Studies.

OTHER:

1979, Society of Midland Authors Award for Best Juvenile Book, *The Other Shore*.

Junior Literary Guild selection - *The Candle and the Mirror*.

AUDIENCE:

Teenage, Young Adults, General Adult.

BIBLIOGRAPHY

The Candle and the Mirror, Atheneum, 1982.
* F 12 and up

The Other Shore, Atheneum, 1979.
F 12 and up

OLEKSY, Walter

BIOGRAPHY

Born June 24, 1930, Chicago, Illinois. Now a resident of Evanston, Illinois.

EDUCATION:

Wells High School, Chicago, 1948.
University of Illinois at Navy Pier, (1951-1958).
Michigan State University, (1953-55).

WORK IN ADDITION TO WRITING:

City News Bureau, Chicago Tribune, Allstate Insurance Co.

OTHER:

If I'm Lost, How Come I Found You?, became an ABC-TV movie.

AUDIENCE:

Children, Teenage, General Adult.

BIBLIOGRAPHY

The Nuclear Arms Race, Franklin Watts, 1986.
NF 10 to 14

Miracles of Genetics, Children's Press, 1986.
NF 10 to 14

The Video Revolution, Children's Press, 1986.
NF 8 to 12

Laser Technology, Children's Press, 1986.
NF 8 to 12

Be Aware Books, Modern Publishing, 1985.
NF Pre

Treasurers of the Deep, Julian Messner, 1984.
NF 10 and up

The Final Act, Berkely-Jove, 1984.
* F 12 and up

Bug Scanner and the Computer Mystery, Walker, 1983.
F 8 to 12

Paramedics, Julian Messner, 1983.
NF 12 and up

UFOs: Teen Sightings, Julian Messner, 1983.
NF 12 and up

One-Way Trip, Berkley-Jove, 1983.
* F 12 and up

Easy Way Out, Berkley-Jove, 1983.
* F 12 and up

Quacky and the Crazy Curve-Ball, McGraw-Hill, 1982.
F 8 to 12

Quacky and the Haunted Amusement Park, McGraw-Hill, 1982.
F 8 to 12

Up From Nowhere, Berkley-Jove, 1982.
* F 12 and up

The Pirates of Dead Man's Cay, Westminster, 1982.
F 8 to 12

The Black Plague, Franklin Watts, 1982.
NF 8 to 12

Nature Gone Wild!, Julian Messner, 1982.
NF 8 to 12

The Golden Goat, Baker Books, 1981.
F 8 to 12

Treasurers of the Land, Julian Messner, 1981.
NF 8 to 12

It's Women's Work, Too!, Julian Messner, 1980.
NF 8 to 12

Careers in the Animal Kingdom, Julian Messner, 1980.
F 8 to 12

Visitors from Outer Space?, Putnam's, 1979.

If I'm Lost, How Come I Found You?, McGraw-Hill, 1977.
F 8 to 12

The Universe Is Within Is Within You, Julian Messner, 1977.
NF 12 and up

Laugh, Clown, Cry (biography of Charlie Chaplin).
Raintree, 1976.
NF 8 to 12

OSBORN, Lois

BIOGRAPHY

Born October 22, 1915, Cleveland, Ohio. Now a resident of Elmhurst, Illinois.

EDUCATION:

M.S., Education.

WORK IN ADDITION TO WRITING:

Retired teacher.

AUDIENCE:

Children, Adult.

BIBLIOGRAPHY

My Dad Is Really Something, Albert Whitman, 1983.
F 5 to 8

My Brother Is Afraid of Just About Everything, Albert Whitman, 1982.
F 5 to 8

PECK, Richard

BIOGRAPHY

Born April 5, 1934, Decatur, Illinois. Now a resident of New York, N.Y.

EDUCATION:

Stephen Decatur High School.
Exeter University, England.
DePauw University, B.A.
Southern Illinois University. M.A.

WORK IN ADDITION TO WRITING:

Taught at Southern Illinois University; Glenbrook North High School, Northbrook, Illinois; and Hunter College High School, New York City.

OTHER:

Edgar Allen Poe Award, YASD Best of the Best for *Are You in the House Alone?*
YASD Best of the Best for *Ghosts I Have Seen*.
Edgar Allen Poe Award for *Dreamland Lake*.
YASD Best of the Best for *Father Figure*.
SLJ Best Book for Young Adults for *This Family of Woman*.

AUDIENCE:

Children, Teenage, General Adult.

BIBLIOGRAPHY

Blossom Culp and the Sleep of Death, Delacorte, 1986.
* F 10 and up

Remembering the Good Times, Delacorte, 1985.
* F 10 and up

The Dreadful Future of Blossom Culp, Delacorte, 1984.

* F 10 and up

This Family of Woman, Delacorte, 1983.

* F General Adult

Close Enough to Touch, Delacorte, 1981.

* F 12 and up

Secrets of the Shopping Mall, Delacorte, 1979.

F 12 and up

Father Figure, Viking, 1978.

F 12 and up

Monster Night at Grandma's House, Viking, 1977.

* F 5 to 8

Ghosts I Have Been, Viking, 1977.

* F 10 and up

Are You in the House Alone?, Viking, 1976.

F 12 and up

The Ghost Belonged to Me, Viking, 1975.

* F 10 and up

Representing Super Doll, Viking, 1974.

* F 12 and up

Through a Brief Darkness, Viking, 1973.

F 12 and up

Dreamland Lake, Holt, Rinehart & Winston, 1973.

* F 12 and up

Don't Look and It Won't Hurt, Holt, Rinehart & Winston, 1972.

* F 12 and up

PEVSNER, Stella

BIOGRAPHY

Born in Lincoln, Illinois. Now a resident of Palatine, Illinois.

EDUCATION:

Illinois State Univeristy.

Northwestern Univeristy, specialized classes.

WORK IN ADDITION TO WRITING:

Formerly advertising copywriter, public relations, cosmetic house.

OTHER:

1980, *Cute is a Four-Letter Word* - Carl Sandburg Award.

1978, *And You Give My a Pain, Elaine* - Society of Midland Authors Award. Golden Kite Award of Society of Children's Bookwriters.

1975, *A Smart Kid Like You* - Dorothy Canfield Fisher Award (Vermont).

1973, *Call Me Heller, That's My Name* - Chicago Women In Publishing Award.

AUDIENCE:

Children, Teenage.

BIBLIOGRAPHY

Me, My Goat, and My Sister's Wedding, Clarion/Houghton Mifflin, 1985.

* F 8 to 12

Lindsay, Lindsay, Fly Away Home, Clarion/Houghton Mifflin, 1983.

* F 12 and up

I'll Always Remember You...Maybe, Clarion/Houghton Mifflin, 1981.

* F 12 and up

Cute is a Four-Letter Word, Clarion/Houghton Mifflin, 1980.

* F 10 to 12

And You Give Me a Pain, Elaine, Clarion/Seabury, 1978.

* F 8 and up

Keep Stompin' Till the Music Stops, Clarion/Seabury, 1977.

* F 10 to 12

A Smart Kid Like You, Clarion/Seabury, 1975.

* F 8 and up

Call Me Heller, That's My Name, Clarion/Seabury, 1973.

* F 8 to 10

Footsteps on the Stairs, Crown, 1970.

* F 10 to 12

Break a Leg!, Crown, 1969.

* F 8 to 10

The Young Brontes, Baker Play, 1968.

RABE, Berniece

BIOGRAPHY

Born January 11, 1928, Parma, Missouri. Now a resident of Sleepy Hollow, Illinois.

EDUCATION:

National College of Education, B.A.

Northern Illinois University, graduate study.

Roosevelt University, graduate study.

OTHER:

- 1982, *The Balancing Girl* - ALA Notable Book.
1978, *The Orphans* - Newbery nomination; Society of Midland Authors Award.
1977, *The Girl Who Had No Name* - Golden Kite Award of Society of Children's Book Writers; Newbery nomination; Nomination, Mark Twain Award (Missouri).
1977, *Naomi* - National Society of Children's Book Writers, honor book. Newbery nomination. School Library Journal: Best of the Decade. Braille edition. Talking books.
1973, *Rass* - Mark Twain Award (Missouri), third place. Newbery nomination. School Library Journal: Best of the Decade. Braille edition. Talking books.
Numerous short stories for children's magazines. Articles for both children and adults. Text for World Book, Encyclopaedia Britannica, and Science Research Associates.

AUDIENCE:

Children, Teenage, Adult novel in progress.

BIBLIOGRAPHY

- Margaret's Moves*, 1986.
F 11 to 14
- The Balancing Girl*, Dutton, 1982.
F 6 to 8
- Who's Afraid?*, Dutton, 1978.
F 12 and up (High Interest, Low Vocabulary)
- The Orphans*, Dutton, 1978.
F 12 and up
- The Girl Who Had No Name*, Dutton, 1977.
F 12 and up
- Naomi*, Thomas Nelson, 1975.
F 12 and up
- Rass*, Thomas Nelson, 1973.
F 12 and up
- Can They See Me?*, Western Publishing, Whitman Division.
F Pre
- Two Peas in a Pod*, Western Publishing, Whitman Division.
F Pre

ROBBINS, Shellie Keir

BIOGRAPHY

Born February 22, 1946, Rock Island, Illinois. Now a resident of Evanston, Illinois.

EDUCATION:

University of Wisconsin, B.A., (History and Literature).
DePaul University School of Music, certification to teach Orff Music to children.

WORK IN ADDITION TO WRITING:

Music specialist, teaching primarily in nursery schools, and the Lake Forest Symphony.
Children's performer of poetry and music in schools, libraries and cultural centers.

OTHER:

Selected for residencies at Ragdale, a retreat for writers and artists to do creative work.
Poetry selected in anthology representing the best of poems in literary magazines.

AUDIENCE:

Children, Literary Adult.

BIBLIOGRAPHY

Which Side Up?, CBH Publishing, 1980.
P 5 to 12

ROBINET, Harriette Gillem

BIOGRAPHY

Born July 14, 1931, Washington, D.C. Now a resident of Oak Park, Illinois.

EDUCATION:

College of New Rochelle, New Rochelle, N.Y., B.S., 1953.
Catholic University of America, Washington, D.C., M.S., 1957; Ph.D., 1962.

WORK IN ADDITION TO WRITING:

Bacteriologist - 10 years.

AUDIENCE:

Children, Teenage, Adult.

BIBLIOGRAPHY

- Josua, Charity and the Great Chicago Fire of 1971*, in work for Children's Press
* F 8 to 12
- Ride the Red Cycle*, Houghton Mifflin, 1980.
* F 8 to 12
- Jay and the Marigold*, Children's Press, 1976.
* F 5 to 8

STALLMAN, Birdie

BIOGRAPHY

Born April 16, 1915, Chicago, Illinois.

EDUCATION:

Self-educated.

OTHER:

Awards: First prize, article writing contest, Chicago Daily News. Second prize, article writing contest, Chicago Sun-Times.

AUDIENCE: All ages.

BIBLIOGRAPHY

Learning About Dragons, Children's Press, 1982.
NF 5 to 8

Learning About Witches, Children's Press, 1982.
NF 5 to 8

STANEK, Muriel

BIOGRAPHY

Born in Chicago, Illinois. Resident of Wilmette, Illinois.

EDUCATION:

University of Chicago, B.A., M.A., Ph.D.

WORK IN ADDITION TO WRITING:

Former teacher and principal.

AUDIENCE: Children.

BIBLIOGRAPHY

We Came From Vietnam, Albert Whitman, 1985.
* NF 8 to 10

All Alone After School, Albert Whitman, 1985.
F 8 to 10

Chicago, the City and Its People, Coronado, 1983.
* NF 8 to 10

My Little Foster Sister, Albert Whitman, 1981.
F 5 to 8

Starting School, Albert Whitman, 1981.
F 5 to 8

Who's Afraid of the Dark?, Albert Whitman, 1980.
F 8 to 10

Left Right, Left Right, Albert Whitman, 1976.
F 5 to 8

STORY, Bettie Wilson

BIOGRAPHY

Born September 4, 1933, Skipperville, Alabama. Now a resident of Bloomington, Illinois.

EDUCATION:

Birmingham-Southern College, Birmingham, Alabama, (Phi Beta Kappa), B.A.

OTHER:

1975-1976, *The Other Side of the Tell* - Indiana University Foundation Novel Award. Top ten of National Religious Children's Books Best-sellers.

Gospel Trailblazer: The Exciting Story of Francis Asbury - published for the bicentennial of American Methodism.

River of Fire - dramatized for radio, national distribution.

AUDIENCE:

Children, Teenage.

BIBLIOGRAPHY

Gospel Trailblazer: The Exciting Story of Francis Asbury, Abingdon, 1984.

NF 10 and up

Under the Eye of the Blazing Sun, David C. Cook, 1981.
F 8 and up

River of Fire, David C. Cook, 1978.
F 10 and up

Summer of Jubilee, David C. Cook, 1977.
F 10 and up

The Other Side of the Tell, David C. Cook, 1976.
F 8 to 12

SUSSMAN, Susan

BIOGRAPHY

Born April 22, 1942, Chicago, Illinois. Now a resident of Evanston, Illinois.

EDUCATION:

University of Illinois, Champaign, B.A.

OTHER:

1984, Best Childrens Book - Jewish Book Council finalist for *There's No Such Thing as a Chanukah Bush*, Sandy Goldstein.

SWIGER, Elinor Porter

BIOGRAPHY

Born August 1, 1927, Cleveland, Ohio. Now a resident of Glenview, Illinois.

EDUCATION:

Ohio State University, B.A.
College of Law, Ohio State University, J.D.

WORK IN ADDITION TO WRITING:

Practice of Law, Chicago firm.

AUDIENCE:

Children, Teenage.

BIBLIOGRAPHY

Casey the Nomad, Albert Whitman, 1985.
F 8 to 10

Don't Say Goodbye, Dell, 1985.
12 and up

There's No Such Thing as a Chamukah Bush, Sandy Goldstein, Albert Whitman, 1983.
* F 5 to 10

Hippo Thunder, Albert Whitman, 1982.
F Pre

OTHER:

1973, Jr. Literary Guild selection - *The Law & You: A Handbook for Young People*.

AUDIENCE:

Children, Teenage, General Adult.

BIBLIOGRAPHY

Women Lawyers at Work, Julian Messner, 1978.
NF 15 and up

The Law in Your Everyday Life, Prentice-Hall, 1978.
NF 13 and up

Law in Everyday Life, McDongal-Lettell, 1977.
NF

Careers in the Legal Profession, Franklin Watts, 1977.
NF 13 and up

The Law and You: A Handbook for Young People, Bobbs-Merrill, 1973, revised 1975, 3d Edition 1980.
NF 9 to 12

Europe for Young Travelers, Bobbs-Merrill, 1972.
NF 7 to 10

Mexico for Kids, Bobbs-Merrill, 1971.
NF 7 to 10

TOLLE, Jean Bashor

BIOGRAPHY

Born December 29, 1933, Oakland, California. Now a resident of Barrington, Illinois.

EDUCATION:

Stanford University, B.A. and M.A. (Education), 1951-56.

OTHER:

1980—"Children's Choice," *The Reading Teacher*.

AUDIENCE:

Children.

BIBLIOGRAPHY

The Great Pete Penney, Atheneum, 1979.
* F 8 to 12

TURNER, Glennette Tilley

BIOGRAPHY

Born November 23, 1933, Raleigh, North Carolina. Now a resident of Wheaton, Illinois.

EDUCATION:

Goddard/Field, M.A., (History and Juvenile Literature). Lake Forest College, B.A. (English), 1955.

Fifty-plus hours in professional and personal growth courses at NIU, DuSable Museum of Afro-American History, National College of Education, Lewis University, Northeastern University.

WORK IN ADDITION TO WRITING:

1968-present, District 200, teacher, second grade and primary gifted.

1978, National College of Education, Instructor. "Methods and Materials for Teaching about Minority Groups."

1961-1966, Chicago Board of Education, District 89.

In addition to teaching, work has included authorship of student and teacher materials for Ginn and Company, child-parent workshops sponsored by the Judy Blume KIDS Foundation, in-service teacher workshops.

Current monthly column in *Ebony*, Jr.

Text, language kits for SRA and Encyclopaedia Britannica.

OTHER:

AAUW Educational Foundation Grant to conduct videotaped interviews with last of Harriet Tubman's

relatives, first-hand memories of the Underground Railroad.

1984, Award by West Suburban YWCA, Outstanding Woman Educator in DuPage County.

1984-1985, President, Children's Reading Round Table, Chicago.

Honors by National Assoc. of Media Women, ILA, Children's Reading Round Table, and National Council for the Teachers of English.

AUDIENCE:

Children, Teenage.

BIBLIOGRAPHY

Underground Railroad in Illinois, 1986.

NF 12 and up

Make and Keep Family Memories, Newman Educational Publishing Co., 1983.

NF

Gram Remembers, Open Court Reading Series, 1979.

Underground Railroad in DuPage County, Illinois, Newman, 1978.

* NF 12 and up

My Own Self's Book, D and S Press, 1978.

NF 8 to 10

Surprise for Mrs. Burns, Albert Whitman, 1971.

WARSHAW, Jerry

BIOGRAPHY

Born June 12, 1929, Chicago, Illinois. Now a resident of Evanston, Illinois.

EDUCATION:

Chicago Academy of Fine Arts.

Art Institute of Chicago.

Institute of Design.

WORK IN ADDITION TO WRITING:

Illustrator - works in many fields: trade books, magazines, greeting cards, text books, films, etc.

AUDIENCE:

Children.

BIBLIOGRAPHY

The I Can't Draw Book, (Author-Illustrator), Albert Whitman, 1971.

NF All ages

The Funny Drawing Book, (Author-Illustrator), Albert Whitman, 1976.

NF All ages

Draw Yourself a Zoo, (Author-Illustrator), Scholastic, 1979.

NF All ages

WHITNEY, Phyllis A.

BIOGRAPHY

Born September 9, 1903, in Yokohama, Japan of American parents. Resident of Brookhaven, New York. Lived in Chicago for twenty-seven years. First seven books published during residency in Chicago.

EDUCATION:

Elementary School: Texas, California, Japan, Chicago, Philippines.

High School: McKinley High School, Chicago.

"Main education working in book department of Davis Store, Chicago, and in Womrath's Library."

WORK IN ADDITION TO WRITING:

Editor, *Chicago Sun*, several years.

OTHER:

Sold first short story to *Chicago Daily News*.

Presently writing 68th book.

1983, Woman of the Year Award, Council of Cerebral Palsy Auxiliaries of Nassau County, for Literature category.

1960, 1963, *Mystery of the Haunted Pool*, Mystery Writers of America "Edgar." Sequoyah Award (Oklahoma).

1964, *Secret of the Emerald Star*, Best Juvenile Mysteries.

AUDIENCE:

Formerly early teens. Currently from 12 to 90.

Also, books and articles for writers.

BIBLIOGRAPHY (Partial listing)

Dream of Orchids, Doubleday, 1985.

F

Rain song, Doubleday, 1985.

F

Emerald, Doubleday, 1983.

F

Vermilion, Doubleday, 1982.

F

Guide to Fiction Writing, The Writer.

NF

Secret of the Emerald Star, 1964.

F 12 and up

Mystery of the Haunted Pool, 1960.

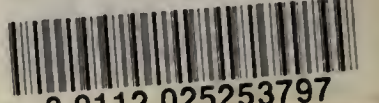
F 12 and up







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